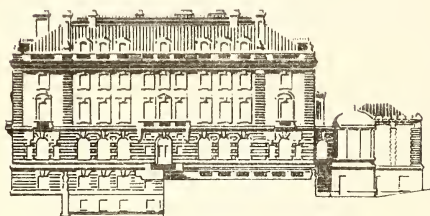


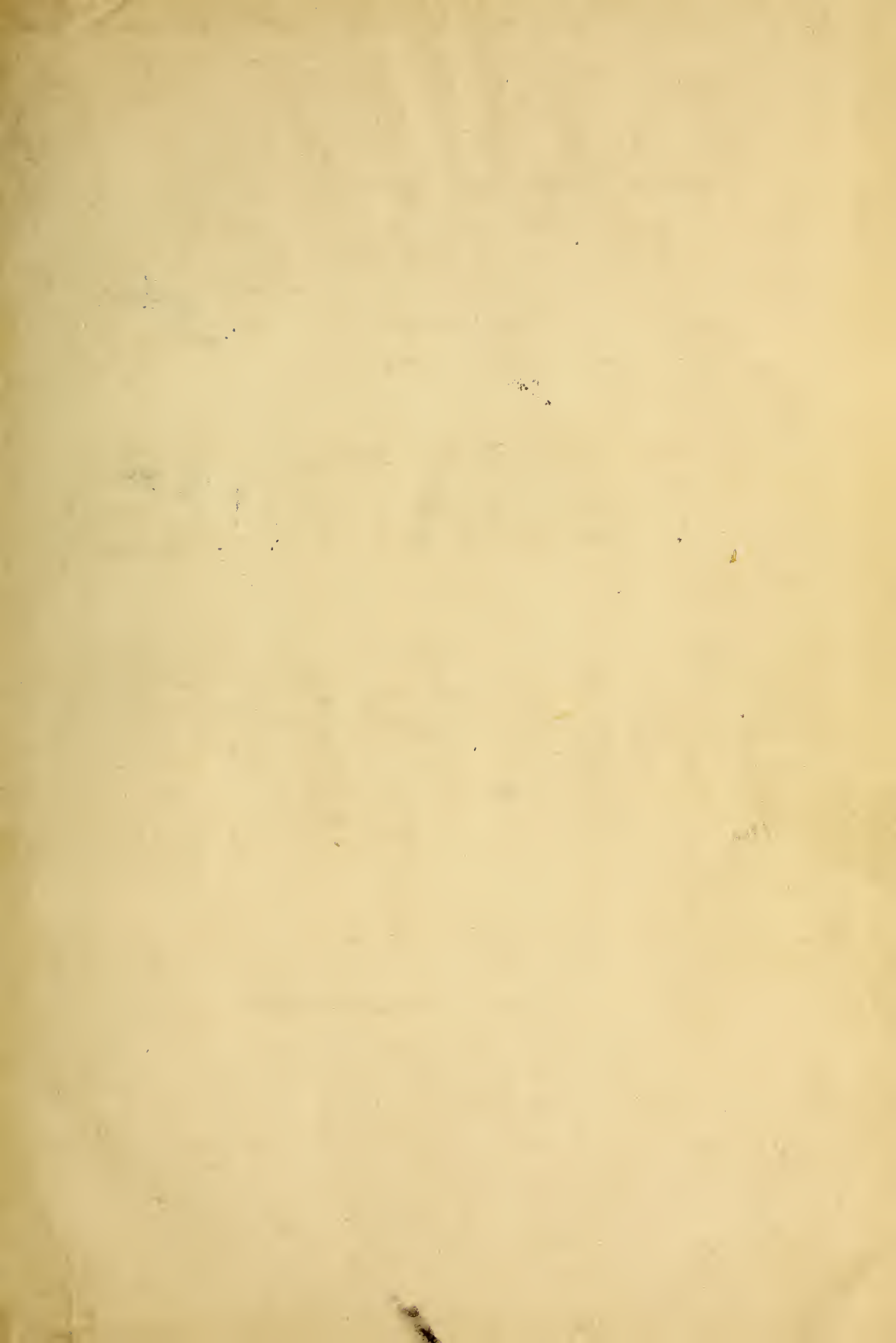


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# Window Backgrounds

A COLLECTION OF DRAWINGS AND DESCRIPTIONS OF STORE WINDOW BACKGROUNDS

BY  
GEORGE J. <sup>John</sup> COWAN

Vice-President of the Koester School of Window Trimming. Editor of Window Trimming Monthly of Dry Goods Reporter. Writer on Window Trimming Articles for many trade papers. Author of several dozen Window Trimming Booklets. Compiler of two Card Writing Books. Lecturer on Window Trimming, using Stereopticon. A window trimmer of twenty-five years' experience



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**To the Window Trimmers of America**

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WHO HAVE BROUGHT TO THE SCIENCE OF MERCHANDISING  
THE ART OF DECORATION AND DISPLAY, AND BY THE SKIL-  
FUL ARRANGEMENT OF MERCHANDISE AND BACKGROUNDS  
HAVE MADE THE WINDOWS OF THE MODERN STORE ONE OF  
THE WONDERS OF THE AGE—A SOURCE OF DELIGHT AND  
EDUCATION TO THE PUBLIC, AND IN MANY WAYS THE MOST  
WIDELY OBSERVED AND BEST-KNOWN EXPRESSION OF THE  
CIVILIZATION OF THE TIMES

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**This volume is most respectfully dedicated**



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## INTRODUCTION

**T**HIS is the first attempt by anyone to bring to the Window Trimmer in book form a collection of Window Background ideas.

Every one of the backgrounds was drawn by the author, with the idea that each drawing should serve the same purpose as the blue-print plans furnished by the architect for the construction of buildings.

Every drawing is so clear that the versatile trimmer can adapt any of the ideas in this book to any size or shape window, using the plan in its entirety, or only those parts that serve his purpose best.

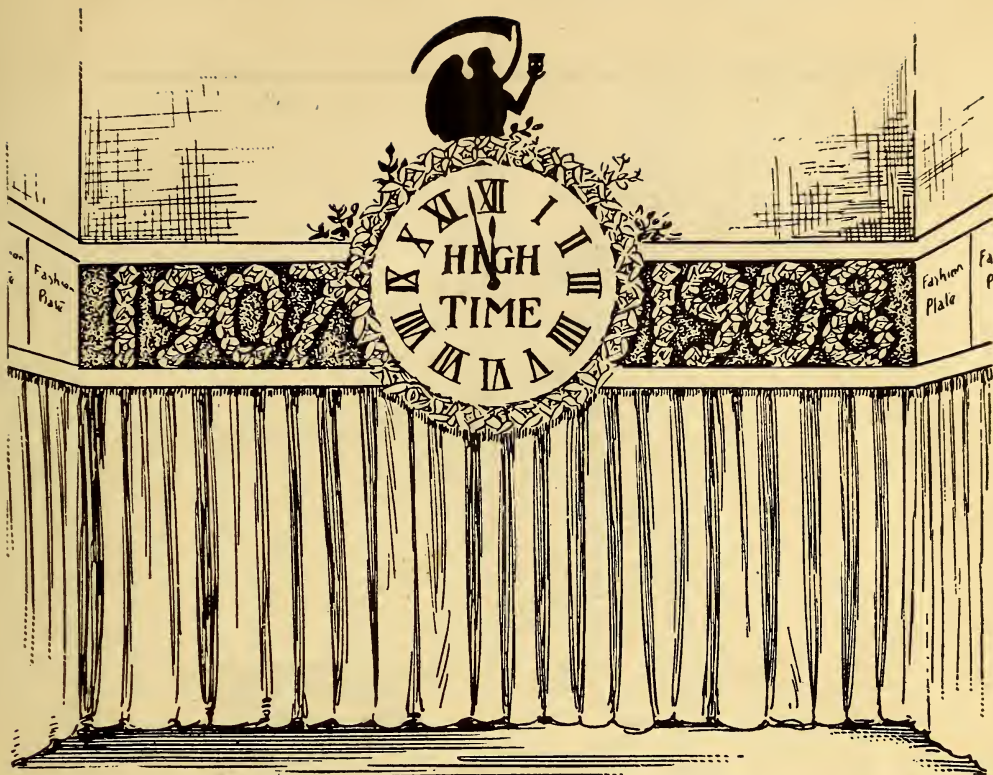
The first part of the book is laid out in the chronological order of an annual program of windows. First there are the New Year's Windows; then the January White Sales Windows, next Lincoln's Birthday, Valentine's Day, Washington's Birthday, St. Patrick's Day, Spring Opening, Easter, etc. There are about 125 windows in this annual program.

Next there are about 100 other background sketches, each one explaining some different style of decoration. There is also a series of backgrounds designed for special sales. These are in the back of the book.

It has taken over ten years' continuous work to make the drawings in this book, and over twenty-five years' experience in every phase of Window Trimming to equip the Editor with the practical knowledge necessary to prepare a volume of this kind.

It may be that certain readers of this book may not know where to get some of the items mentioned, and again there may be some one who would like more information or further help. This information and help will be gladly given by the author if you will write him in care of The Dry Goods Reporter, Chicago.





## ORIGINAL NEW YEAR'S DESIGN

**I**N PLANNING your New Year's window try to get some connection between the decorations and the goods shown. I have secured this effect in this design by using a clock face with the wording "High Time" on it, and then on the show card you can have the wording "High Time to Invest in One of These Garments."

The clock face is painted on a large circle of white cardboard, or if it is too large for a sheet of cardboard, cut the circle out of wall-board and paint with white Alabastine. On this you can then paint the numbers. The hands should be cut out of cardboard or light lumber and gilded. The entire edge of this clock face is bordered by some artificial flowers, such as roses or carnations.

At the top of this clock face you will notice a silhouette of Father Time. This is cut out of a sheet of heavy black cardboard, reinforced on the back with light strips of lath. The outline can be obtained by cutting out some picture of Father Time and placing this small picture in front of a light so that it throws just the right-sized shadow on a white sheet of paper. Cut out this shadow and you have the pattern for the black cardboard.

The border is about 18 inches wide, and is a background of gold foil paper, edged with 1x2 inch timbers covered in white cloth. Between these timbers and against the gold background is fastened the right dates. These numbers are cut out of cardboard and covered with the same kind of artificial flowers as used to border the clock face.

In this way you get in the date of the old year and the new, Father Time with his scythe and hour-glass, and the clock face with the hands pointing to midnight or the last of the old year and the beginning of the new.

The background is here shown of gathered or plaited cloth, and I suggest that you use pure white, light lavender or light green. If the window has a background of mirrors or paneled wood it will not be necessary to use this cloth, unless you want to do so in order to get the change.

It would also be a good idea to have a show card in the window with some such wording as "Best Wishes for a Happy New Year."



WINDOW BACKGROUND FOR NEW YEAR'S WITH HOUR-GLASS



## HOUR-GLASS NEW YEAR'S WINDOW

AN ORIGINAL DESIGN FOR USE AS A WINDOW DECORATION FOR A NEW YEAR'S DISPLAY—ANY ONE OF THE SEVERAL GOOD IDEAS IN THIS DESIGN CAN BE USED.

**J**UST before Christmas, there are many Christmas windows and stocks so depleted that it is desirable to change the window displays. To do this it is often best to put in an entirely new trim or two, and have them bear on the subject of "A Happy New Year." The holiday goods being taken out of the window, one can put in something from staple stocks, such as shoes, silks, dress goods, ready-to-wear garments and kindred lines.

A window or two of this kind will also be a help right after Christmas, for at this time every one of the Christmas displays must be taken out, and if you already have several of them out and occupied with New Year's trims, your work will be easier.

In the accompanying drawing I have incorporated several ideas, any one of which could be used with profit in a window. Take for instance the hour-glass. This could be used without the clock or the figure of Father Time. Of course, you would want to use flowers or drapes of some kind with it. Then, too, you could use the clock with Father Time, leaving out the hour-glass.

About the top or border of window is a twelve-inch board covered with a white cloth and a gold molding along each edge. In the very center of the window is a light wooden cut-out piece representing a clock and hour-glass. This cut-out piece is covered with white muslin and painted to represent the thing it stands for. The clock can have back of it regular clock works and hands that will mark the exact time on the face. This would be a very good "stunt."

An ingenious trimmer might be able to figure out some method of making an hour-glass, and have the sand running from the upper cavity to the lower.

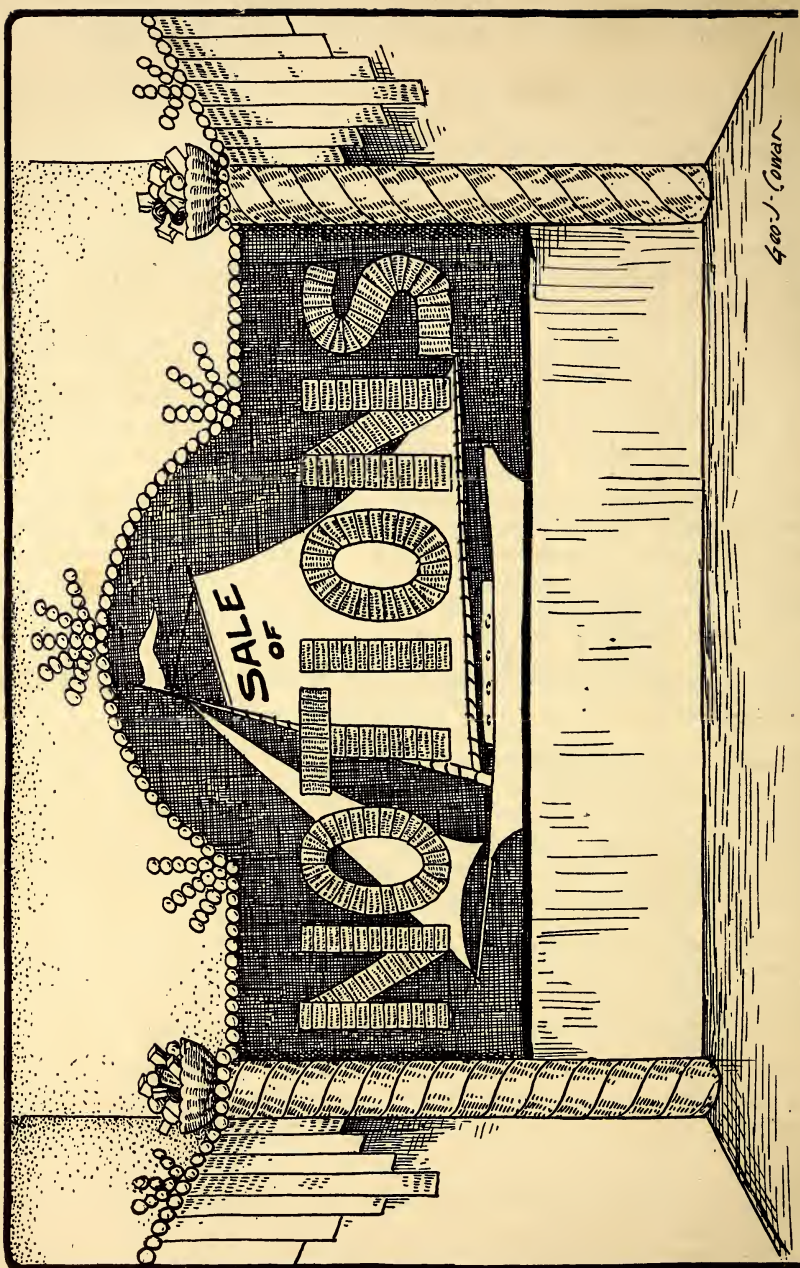
This could be done by outlining the design of an hour-glass on a sheet of glass the desired size, and with paint block in a background on the glass, leaving the hour-glass outline transparent. Back of this glass can be placed a quantity of sand that will run through a hole bored in a board that goes across exactly in the center. When the sand from the upper half has nearly all run into the lower half these halves could be interchanged (of course being made so that this could be done).

Next we have to deal with Father Time. This venerable gentleman can be made from a man's bust, with heavy whiskers added, or can be made on a stuffed frame with a good mask as a face. The clothes should be loose-flowing robes of white and a scythe, gilded, should be arranged above his head as if he were carrying same.

On the border, which we have already mentioned, is the lettering, "A Happy New Year," in gold. This border on the sides of the window has small hour-glass designs painted on it.

Fancy bits of framework are fastened to the lower part of this border on the back of window, with the numerals of the years on each. From these panels are suspended drapes of goods, as shown in the drawing.

Of course, this design can be used against a mirror background, or one of the several other kinds that are used. I picture it as being used in front of a background of some sort of gathered goods, possibly green velvet or burlap.



A WINDOW FOR THE DISPLAY OF NOTIONS IN JANUARY

# THE DISPLAYING OF NOTIONS

## A VERY CLEVER IDEA FOR THE SHOWING OF NOTIONS IN THE WINDOW.

**T**O SELL the greatest amount of any line of goods, it is necessary that every possible means of advertising that line be used. The great essentials are the printed advertising and the display of the goods themselves. Much depends on this display of the goods.

Notions are a line of goods that are not featured greatly in displays, so that when you do display them they are in some respects a novelty in the way of display, and this will tend to attract attention.

This is all right so far as it goes. But a line of notions is almost anything but attractive, therefore it is necessary to figure out some definite, attractive way of displaying them.

The show window must be the first display considered, as it reaches the greatest number of people and locates your store definitely to the passerby as the particular place that is having a "Notion Sale."

But how put in the notions? That is the question. Notions are small, of all kinds, shapes and colors, and unless put in with some thought will make your window look like a junk shop. Some definite, bold, decorative idea must be carried out, of course, using the goods on display to work out the design. Take for instance the illustration on the opposite page.

Here I have a background of dark blue cambric, with a white cut-out design of a sailboat applied to it. This can be of heavy white paper or muslin, pasted or tacked to the background. On the extreme top of the sail is painted, in black letters, "Sale of," and across the entire background, blue cambric, ship, and all, is worked out the word "Notions" in huge letters. These letters are made of cards of hooks and eyes. Over the blue cambric place white cards and over the white sailboat place cards of hooks and eyes that are dark colored.

If this is worked out well you will have a striking center-piece, and one that will not entail a great deal of labor. The entire top border of window is edged with balls of knitting or crochet cotton, fastened by being placed on small nails, such as shingle nails. The sunburst effects can be produced by slipping the spools over wires of the desired length or over knitting needles, fastened as indicated in the drawing.

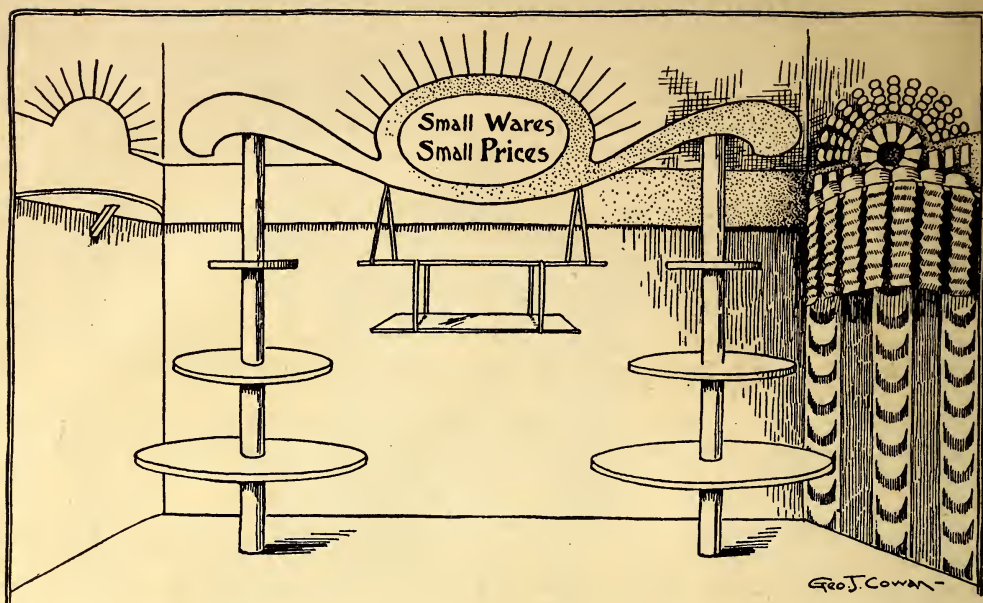
In each corner is a column, wound about with papers of pins. The top of each column holds a large basket, filled to overflowing with all kinds of notions. The sides are indicated as having opened packages of pins dropped in pendant form in graduated lengths.

This will give you your background, against which you can display your notions in any way that suits you.

The best way is to arrange the notions in groups on shelves or steps, each group to be priced so that everyone can see the amount of saving on each article.

After the window has been planned you must decide on what to do with the interior of the storeroom. The posts will make the most noticeable points in the store to decorate, and also the handiest.





## A WINDOW FOR SMALL WARES

**B**ETWEEN seasons, when the windows are not needed for featuring the new styles, it is very often a profitable undertaking to put in a window of small wares and notions.

It takes quite a quantity of these goods to trim a window properly, and at the time you feature these wares you will have plenty of time to put them in.

The drawing shows mainly the construction or framework of the window, that being the main thing in a display of this nature. The goods can be easily displayed if you have the right kind of foundation on which to put them.

The main feature of this construction is the two posts (or two by fours) each having three graduated circular shelves attached at regular intervals or distances from the floor, the larger circles at the bottom. Overhead is a scroll design sawed out of wall-board joining these two posts.

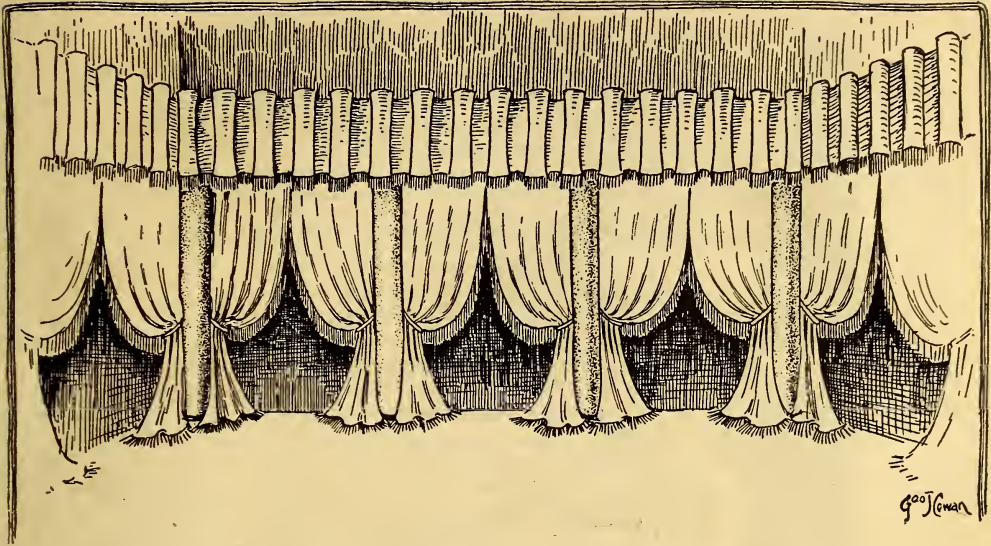
Small articles are attached to this framework, and along the top edge knitting needles are inserted, on which to slip spools of cotton, silk or crochet thread. In the center of the oval is placed a sign with some appropriate wording.

From the center of this scroll design you will notice several shelves suspended by means of ribbons, tape or brass chains. Plate-glass shelves are preferable, but wooden ones if covered with crepe paper or some other decoration will answer the purpose.

These and the shelves about the posts give you a chance to make a very elaborate showing of small wares. Every bit of space should be utilized, even to hanging things around the outer edge of the circle.

All around the background of the window at the base of the top border can be put small circular shelves (as is shown on only the sides in the drawing). These shelves make excellent places on which to pile more goods and from which to suspend others.

On the side to the right of the drawing I show how papers of pins, opened and suspended from the edge of shelf will look. Also the spools on the knitting needles and dress shields fastened to strands of white tape that drop from the border of window to the floor. These white shields and tape against a red or green background make a very pleasing background effect.



## BEDSPREAD BACKGROUND FOR WHITE GOODS SALE

**B**ED SPREADS are easily sold at almost any time of the year and especially if displayed and priced attractively. Still there are times, such as in annual white-goods sales, when they are apt to sell better than usual.

Because of their size and shape they are not hard to use in a display. They are easily draped or can be piled up or applied (when folded) to scroll and framework in pleasing designs.

In the drawing is shown just a few of the different ways of treating the spread and how these units can be worked up into a complete background.

First I call your attention to the columns, which are wooden columns or carpet paper rolled up and covered with a bedspread. These columns of spreads are used to support a board that goes around the entire top of background. This board is covered flat with spreads that have their fringe hanging down below the lower edge of the board.

To this border is attached spreads that have been rolled up into rolls as shown in the drawing, or the spreads can be applied just as they are, in the original flat fold.

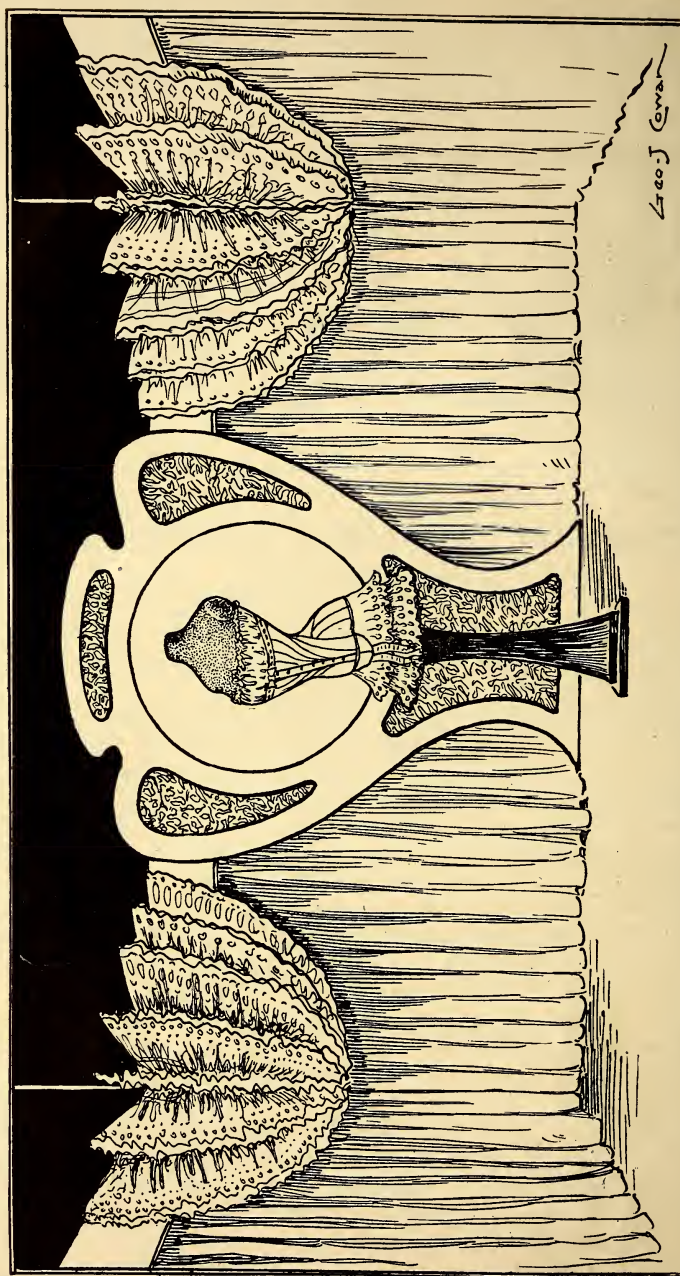
Next is shown how these spreads can be draped up in imitation of a curtain, with fringe and all, these curtains to be caught up with heavy white curtain cords, as is shown. Where the window is small it will only be necessary to use several of these columns and curtains.

The background can be of spreads opened up and fastened flat to the back, but the better plan would be to have some color for the background, against which the display would contrast. Almost any color will go with white, so that choosing the color will be a matter of what would be most appropriate, possibly for the time of year or kind of sale, and what colors you are using in other displays.

For the display in front of this background one can use wooden stands with spreads thrown over them and spreads piled and arranged on the floor and on fixtures.

An appropriate card should always be put in a window of this nature, and it is needless to say that if the spreads are popular in price, price tickets should be used.





CORSET AND LINGERIE WINDOW BACKGROUND FOR WHITE SALE

## CORSET AND LINGERIE WINDOW

A GOOD BUSINESS-BRINGING WINDOW CAN BE MADE BY SHOWING BOTH CORSETS AND MUSLIN UNDERWEAR IN ONE WINDOW—HOW TO MAKE THIS COMBINATION

**H**AVE you ever put in combination windows? If they are well planned out, they will do a lot of good. I illustrate and describe one herewith that is exceptionally effective. Of course, the goods are so closely related that they go together very well.

You can readily see that care and judgment must be used in picking out the goods that go into a window such as this, where two different lines are shown. There must be some relation between the goods, or some reason why they are shown together.

You will want to have January or May sale of muslin underwear, corsets and accessories, and if you have not enough windows to give each line a separate window, there is another reason why you should have a combination window.

It is important that the muslin underwear take up the greatest amount of space in the window, for this is the line that will sell the most readily. Merely a suggestion of the corsets and accessories is all that is really necessary.

So, in the design is shown just one corset on a form, placed in front of a fancy panel, while the rest of the window is used for the display of muslin wear. However, it would be a good idea to place rolled-up and opened corsets among the muslin wear wherever they will look well.

### *Panel Back*

In the center of the background you will notice a fancy scroll-effect panel. This is cut out of wall-board, and covered flat with light green art denim or sateen or painted in alabastine. The center circle is in pure white alabastine, while the panels outside of the circle are of puffed patented lavender floral sheeting.

The background itself is of lavender tarlatan, plaited over a lavender or white lining. This gives one a good color background against which to show the white muslin underwear.

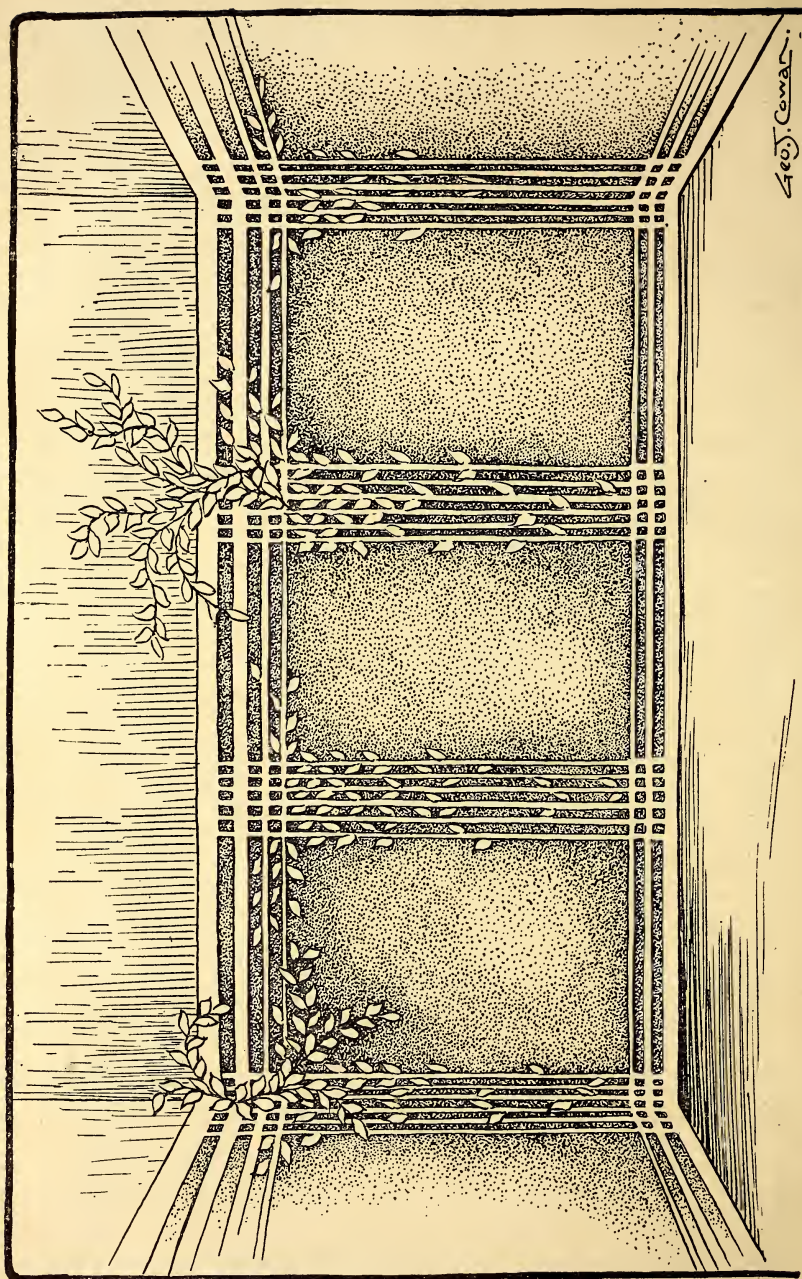
The border is simply a wide, flat board, covered with the same green material as the framework of the center piece.

In front of this center piece is placed a pedestal, just high enough so that when the corset form is placed on it, the form will be shown centered in front of the circular center panel. This panel is white, and the corset form will undoubtedly be of some delicate color, so that there will be a good contrast between the corset form and background panel. Pick out a corset form that will not conflict with the colors in the window, or, better still, plan your colors for the window so that they will harmonize with the color of the form you desire to use.

In the corners of the window, you will notice, I have indicated a method of displaying skirts on extending arms, arranged in a fan shape. Thus you have in this design the complete background arrangement, and all that is left for you to do is to arrange the goods on the floor of the window.

There are two classes of windows that can be installed, one showing the finest and prettiest goods, while the other window could be used for lines of goods that you are offering at a price. There is no doubt the last-named window is the one that would bring the most business. The May sale windows are put in because this will be the season when people must buy these goods. And if you can offer them good values, or exceptional values for their money, you are going to get their trade.





AN INEXPENSIVE WINDOW BACKGROUND MADE OF WHITE TAPE FOR WHITE SALE

## A WHITE TAPE WINDOW DESIGN

THERE ARE MANY DECORATIVE POSSIBILITIES IN WHITE COTTON TAPE—THE DRAWING SHOWS AN ENTIRELY NEW WAY OF USING IT IN WINDOW BACKGROUNDS

ONE of the old standbys of the window-trimming profession, white tape, still continues to be used in the making of lattice-work, etc. Everyone is familiar with its many uses in connection with cheesecloth and puffing.

It is possible to adapt the old materials to the new ideas and methods of trimming windows, and so it is possible to use the white cotton tape in a really up-to-date manner. I have drawn up a design illustrating how this can be done.

The background of the window is of plain red or green burlap. Any other color can, of course, be used, but I mention these two colors, as they contrast so well with the white tape and leaves. On this background of burlap is stretched and pinned the bands of white tape as shown in the drawing. The two bands around the upper part of border are quite wide, in fact, the drawing shows them in graduated widths. All the strands of tape, running up and down are of one width. Those at the base of window are of several widths. This is merely a suggestion, for you will readily understand that tape all of a width will do as well.

If you have not the tape of the desired widths, it will be possible for you to have the bands cut out of muslin. To do this, you will have to take the muslin to a print shop that has a paper cutter. By folding the muslin, and then cutting through all these folds with the paper cutter, you get a tape that has a very smooth and regular edge. This method also makes possible the saving of expense, for muslin strips are much less expensive than regular tape.

This design will be a beautiful thing if worked up in ribbons, the ribbons to be of one color, but of graduated tones. You could also introduce into the design several large bows of the ribbon, with long streamers running out into the window.

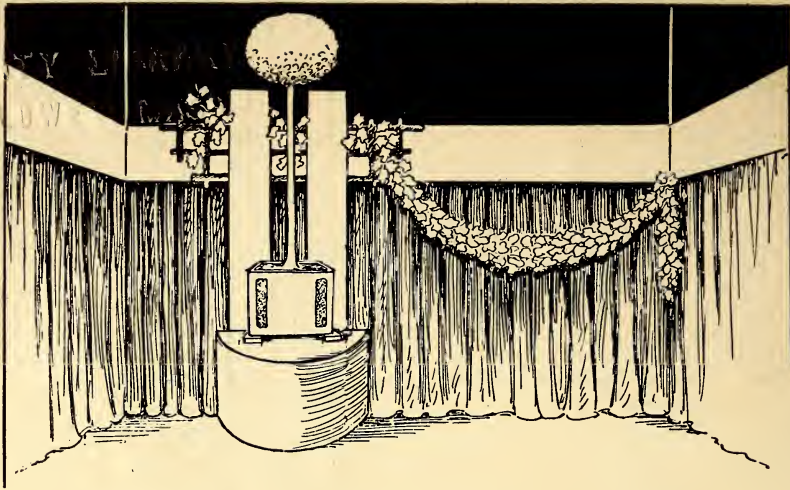
You will notice that there are leaves attached to the strands of tape. This adds much to the decorative effect. These white leaves are very popular for the trimming of windows, and they can be bought in great variety from any firm that handles artificial flowers. They are easily made, for all one has to do is to cut the desired shape of leaf from white paper cambric and paint them over with several coats of white alabastine. This makes the leaves a very pretty soft tone of white, and it also gives them the necessary stiffness, or body.

These leaves are then pasted or pinned on the tape wherever desired. Several branches painted white are covered with these leaves and used as shown in the drawing. The leaves that are used on the branches must have wire stems on them, in order to fasten them to the branches. If the leaves are homemade, it will be necessary for you to buy milliner's white covered wire, cut it up into stems the desired length, dip them in a bottle of glue, and attach to back of leaves.

It is not necessary to limit the background to any particular cloth, such as burlap. Just a common muslin background, painted in alabastine of some pretty tone, to correspond with the white tape and leaves would be all right. A rich velour, stretched tight over the back, would be a beautiful thing. Plaited cheese-cloth or tarlatan could be used, but would hardly be as effective as the above named cloths.

Practically any trimmer can use this idea, because it is easy to construct, and the materials are all procurable. He can also adapt it to any size of window, no matter how large or how small. All these conditions make it possible for the beginner to undertake it with assurance that he will succeed, and it is worthy of the attention of any experienced man.





## WHITE GOODS WINDOW

**I**N THE showing of white goods you will find it well to use all white decorations in order to bring out the white-goods idea strongly. Another good color to use in connection with a showing of all white material is some shade of green.

We show at the top of this page a very neat decorative idea that can be worked up either in the white or in the green.

If you want the window all white it will be necessary for you to have the artificial boxwood tree made up in white. All the upright panels, the semicircular base and lattice work to be painted in white alabastine and the artificial foliage to be all made from white leaves.

If you want to introduce more color, such as the green mentioned above, we suggest that the conventionalized tree and all the foliage be in green. The balance of the background and decorations to be in white.

Another clever idea would be to have the background in a light green and all the decorations in pure white.

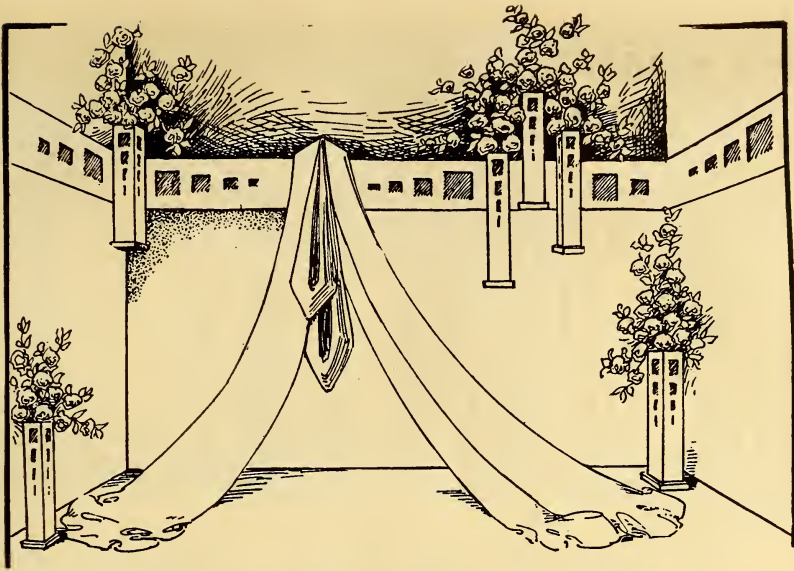
The border and tall narrow upright panels back of the boxwood tree are made of wide boards or of strips of wall-board and can be covered with any material desired or can be painted in oil paint, enamel, dull coat paint or alabastine.

The background can have the curtain as indicated or can be of plaited cloth, plain flat surface, mirror or paneled wood.

If white is used throughout the window you will find that a few touches of gold in the decoration will make the background very rich in appearance.

Write to the author of this book for any further information regarding this or any other background in this book. We will gladly give you any help, also places where you can procure any of the materials not procurable in your own town.





## WHITE WASH GOODS WINDOW

**W**HILE it may be forcing the season a bit to put out wash dress fabrics in January, nevertheless it is a widespread custom thus to do, and one which from a sales viewpoint has proved to be profitable. The windows are always an important factor in moving the new spring wash fabrics. In order to make the windows more largely effective at this time, it is essential that every trace of the heavier settings which have done duty for the winter merchandise shall be removed.

For the windows that have a mahogany or dark oak background it may be necessary for these first displays to have a temporary background covering of some drapery; even the conventional green silk velour will do better than the cold appearing wood background.

One way in which to give a dainty and Spring-like appearance to the windows is to introduce delicate colorings and Spring flowers of the artificial variety.

Herewith we show a somewhat novel background design which, if adopted and carried out, will produce a most beautiful window. Not only is it highly artistic and therefore attractive, but it also is extremely simple to execute.

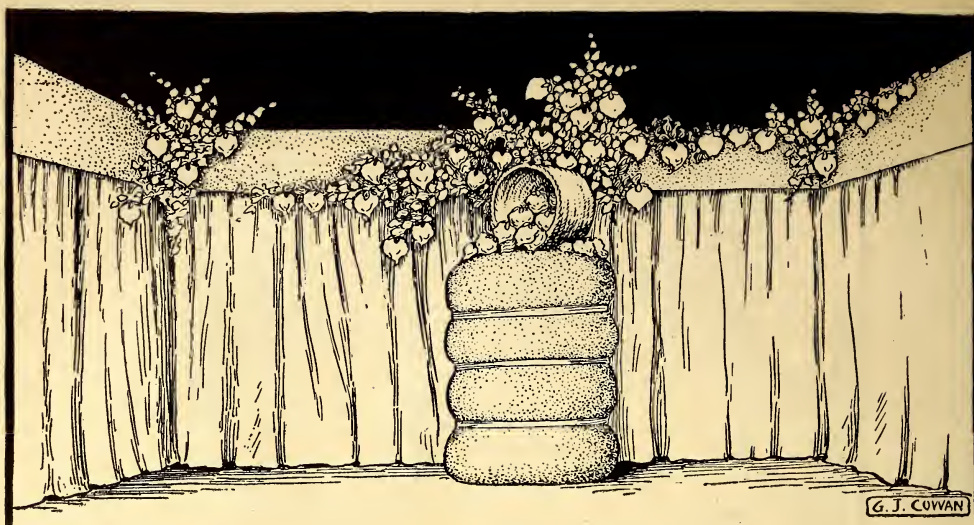
The decorative idea includes the showing of large branches of Spring foliage, in which can be represented such flowers as snowballs, roses or apple blossoms; the flowers and foliage being shown in large square vases or spills. This spill idea is taken from the Japanese custom of hanging wall vases or spills filled with flowers.

These square vases, which are nothing more or less than slender boxes enclosed at one end, can be made out of any sort of lumber or wall board. About six of them will answer for a window of ordinary size. They should be covered with white felt or painted in alabastine and decorated with graduated squares, or blocks of wood covered with gold cloth or else finished with gold paint.

The frieze consists of a wide board covered flat with white felt, and decorated similarly to the vases, although the gold blocks on the frieze should average a size fully twice that of the others.

The branches to which the foliage and flowers have been wired are to have their ends inserted within these vases, and arranged to suit the taste. Care, however, should be taken that the arrangement does not appear too set or stiff.

A suggestion for the beginning of a wall drape with wash fabrics is indicated in the drawing. Other merchandise drapes conforming to the ideas and taste of the window trimmer can be distributed about the floor. The good effects of such a display, however, can be easily spoiled with overcrowding.



## WHITE SALE BACKGROUND USING COTTON BOLLS

**M**OST of the goods placed on sale in the "white goods" sales are cotton goods, such as muslin, underwear, sheets, pillow cases and quilts, white cotton and mercerized wash goods, curtains and curtain swisses, embroideries and laces, etc. An appropriate decorative accessory in trims of these goods would be branches of the cotton bush, with the burst pods of cotton on them.

These branches and real cotton bolls can be bought from cotton dealers in the South, names of which I can furnish you.

I show in the drawing the idea of cotton branches worked up in conjunction with a large bale of cotton. The bale could be simply a bale of cotton batting (brushed nice and clean), on top of which is an overturned wicker basket, in which is a quantity of the cotton.

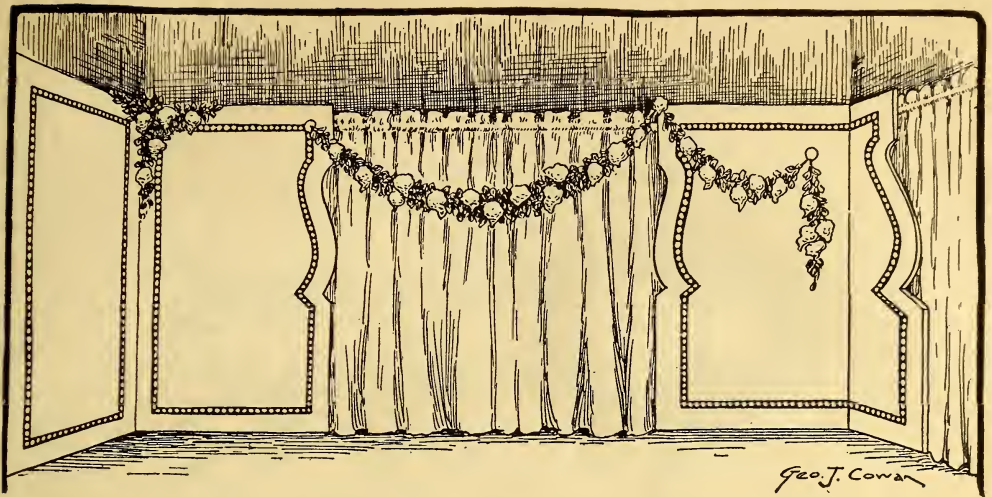
The wide board at the top is covered with burlap (same shade as the bale of cotton), and against this border is arranged the cotton foliage.

The background can be in some plaited or gathered cloth, of a light or dark green shade, against which the white goods would show up very effectively. This gives you the main color scheme, the green of the background and leaves, the linen of the burlap border and cotton bale, and the white of the cotton balls and the cotton goods on display.

This idea would also be good for a sale in which nothing but cotton goods were sold, the name of the sale being something on the order of "Our Great Cotton Goods Sale."

Every window in the series (if there is more than one) used to display goods for these sales should be decorated somewhat similar as regards the background, the only difference in the windows being the goods shown and the method of showing them.





## AN ARTISTIC GENERAL ALL-AROUND BACKGROUND

IT IS oftentimes necessary to put in a background that will have to stay in the window for several months—one that will look well with the different lines of merchandise displayed in front of it. A background of this kind must not be too striking or too strong in color, so that no matter what colors or goods are shown, they will not clash with the background.

In this drawing I show a background design that is very good for this purpose. It is very simple in design and easy to build.

The panels in each corner are of wall-board painted with alabastine the desired color or covered with burlap or other material that you might rather use.

The small beading border around these panels is either painted on or is a regular molding or beading of plaster of paris. This beading can be put on with a decorator's bulb or can be bought ready to apply.

The space at the back, between these panels, is covered with cloth full on a rod, so that it hangs in graceful folds.

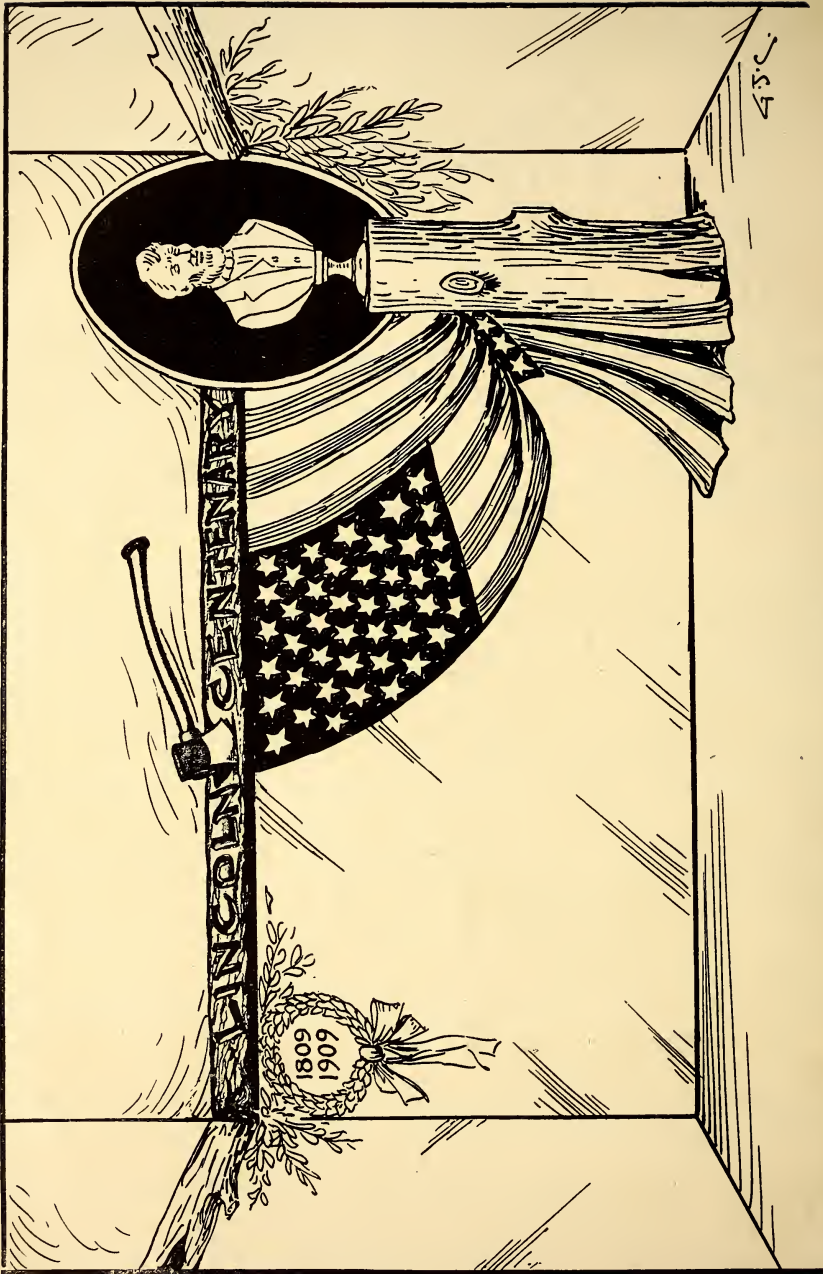
The garlands of flowers shown in the drawing can be artificial foliage attached to ropes. Some pretty color effects would be to use lavender flowers and panels, gold beading and white or light-green drapery.

An all-white background would be very good; that is, the panels and drapery to be white and the foliage whatever color desired.

The panels instead of being a solid color can be in two colors, the space inside of the beading to be one color and outside the beading to be another. In fact, these inner panels would look very well if painted over with several sprays of flowers in some decorative design.

This background can be constructed at very little expense and very quickly; another advantage is the fact that it can be used for almost any line of goods. Of course, if expensive materials are used in its construction, it will cost more, but be correspondingly beautiful and appropriate for the showing of very high-class goods.





WINDOW BACKGROUND FOR LINCOLN'S BIRTHDAY

## LINCOLN'S BIRTHDAY WINDOW

ON FEBRUARY TWELFTH EACH YEAR IS CELEBRATED THE BIRTHDAY OF ABRAHAM LINCOLN—  
EVERY STORE SHOULD RECOGNIZE THIS DAY IN SOME WAY.

THE first special event of the year of national importance great enough to be recognized in the show window is Abraham Lincoln's birthday. Many cities will set the day apart as a holiday and almost all of them will celebrate the day in fitting manner. The newspapers and magazines will devote special numbers on that day to the great Emancipator.

Every wide-awake store has a fine opportunity not only to assist the town in this celebration, but also advertise the progression of the store, by recognizing this event with well-planned window trims. These decorations can consist of pictures or busts of Lincoln, logs and ax (in honor of the rail splitter), flags, and red, white and blue bunting, green wreaths, flowers, etc.

The drawing on this page is an original idea for such a Lincoln window. It is easy to make and should attract much attention to the store.

The bust of Lincoln can probably be borrowed from some lawyer's office, or from the schoolhouse, library or town museum. If you cannot get in touch with such a bust you can make use of a framed picture of Lincoln. Every window in the store should have pictures of Lincoln in them. We also suggest that several portraits of Lincoln be hung up in the store in connection with a draping of flags and bunting.

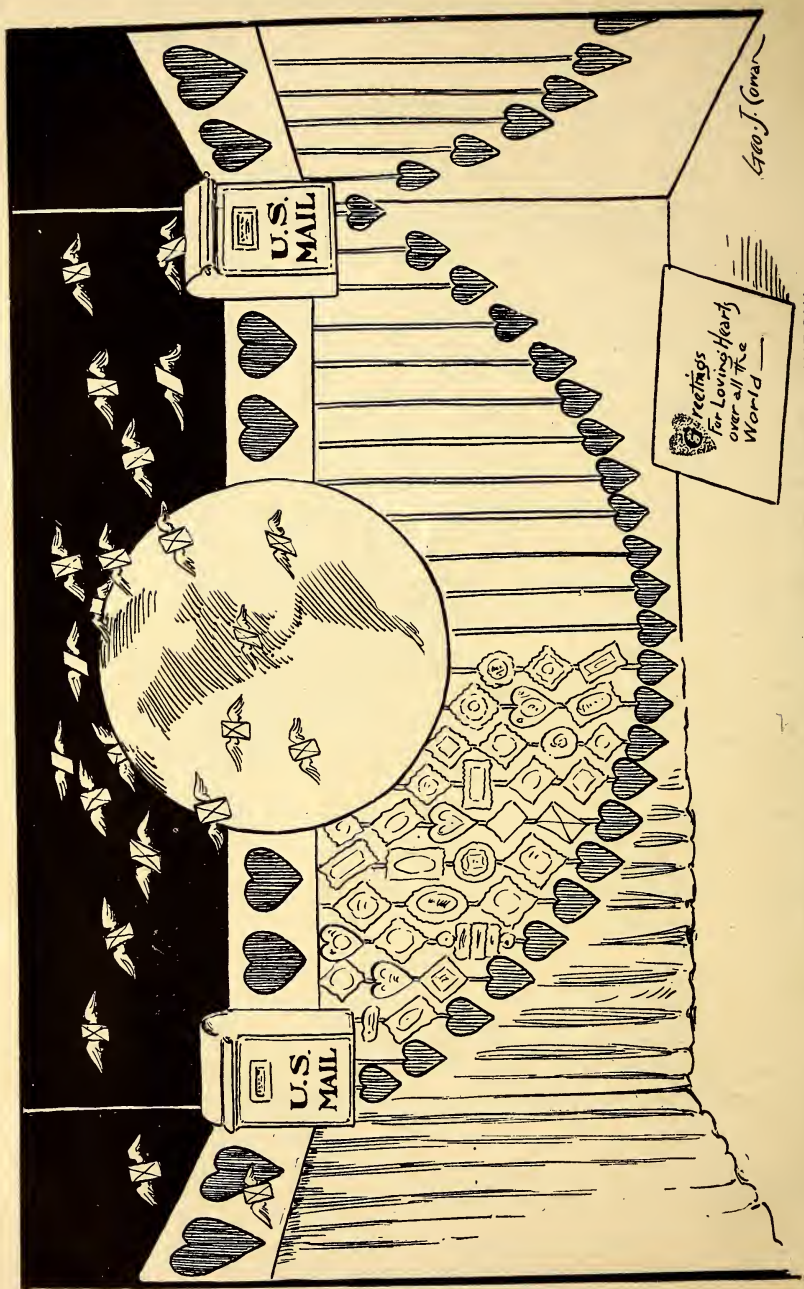
A black oval panel background is placed back of the bust, and the bust is placed on an upright log, sawed to the right height to make it part of the pedestal.

Carrying out still further this log or rail-splitting idea, I indicate split logs as a border for the top of the window. An ax can be shown imbedded near the center.

A clever idea would be to carve out the words "Lincoln's Birthday" in the bark on the log used as the background border.

A large flag is draped from this log as shown. One corner of the window has a wreath of green foliage enclosing a card on which appears the correct dates. Sprays of Spring foliage of the artificial variety can be arranged about the corners and border as shown.

You might be able to find interesting war relics or portraits of friends of Lincoln, or other historical curiosities that would look well shown in the window.



BACKGROUND FOR A VALENTINE OR STATIONERY WINDOW



## A VALENTINE WINDOW BACKGROUND

THE INTRODUCTION OF A LITTLE SOMETHING OUT OF THE ORDINARY IN A VALENTINE WINDOW  
—THIS IDEA CAN BE USED FOR THE SHOWING OF OTHER GOODS JUST BEFORE  
VALENTINE'S DAY

THE great majority of valentine windows have only a showing of the valentines themselves, or possibly a large heart used as a centerpiece. In order to have something out of the ordinary, and therefore very attractive, I have designed something original in the way of a background design.

In this window is incorporated a suggestion of the world, and about it the many messages, or valentines, on the way to their destination.

Other suggestions of the occasion are found in the mail boxes and hearts. The sign, too, has a phrasing or wording on it that clearly defines the meaning of the window, such as, "Greetings for Loving Hearts Over All the World."

On the ribbons suspended across the background can be pinned an assortment of valentines.

The representation of the world is merely a large wooden circle covered with white muslin, on which is painted in colors a rough map of the Western Hemisphere. The ocean should be in a light blue or green, and the land portion in brown.

This circle is fastened to the center of the border of the window. This border is at least twelve inches wide, and made of inch board. It is covered with a white material and the red hearts applied to it. The white covering can be of white muslin painted over with white alabastine, but if a better material is desired we suggest the use of white felt or velvet. The red hearts would look well made of felt or velvet, or of the bright metallic foil paper.

### *The Corners*

In each corner is placed an imitation of a U. S. mail box. These can be made of light lumber, and painted a bright red. The curved top can be made of tin. Gold or silver lettering would look best on these letter boxes.

Suspended from the border all about the window are narrow ribbons. These ribbons are graduated in length, so that their ends form the outline of a large curve extending from corner to corner. The ends of the ribbons are finished off with bright red cardboard hearts.

On the left-hand side of the drawing we show how these ribbons will look with valentines attached to them. On the right-hand side is shown the ribbons without any valentines arranged thereon. Either method is allowable. Use the method you think best for your purpose.

The background in many cases will be the regular mirror backs. Where these are not installed it will be necessary to use something on the order of plaited white turlatan or cheesecloth, or some plain, flat surface.

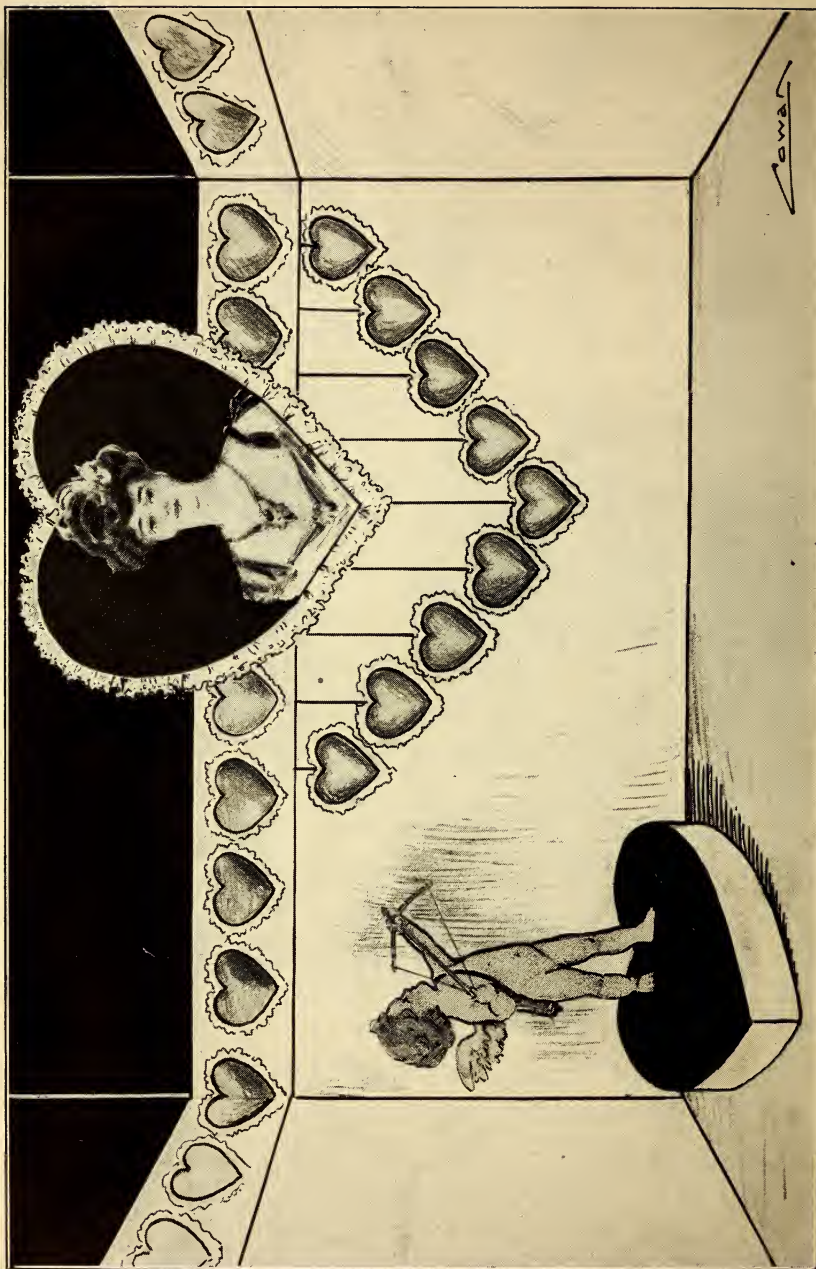
The left side of drawing gives a suggestion of a loosely draped cloth, while the right side suggests the flat surface.

The pretty part of the display is the arrangement overhead of valentines on invisible threads. Each valentine or envelope has a pair of tiny wings attached. These wings can be made out of white bristol board, about a three-ply, and will look best if gilded.

A concealed electric fan in the window will create enough of a draft so that these valentines will be perpetually fluttering around the world.

Many stores that do not handle valentines want some suggestion of the season in their windows. This window would be just the thing if you eliminate the valentines on the ribbons of the background. If these are left out you simply have the valentines floating about the world, the mail boxes in the corners, and the red hearts on the border and at ends of ribbons.

One can use all or part of a design of this kind, adapting certain parts to your own purpose.



A ST. VALENTINE'S CUPID BACKGROUND

## ST. VALENTINE'S CUPID WINDOW

A HANDSOME BACKGROUND FOR A ST. VALENTINE'S DAY WINDOW—MAKING USE OF CUPID AIMING HIS DART AT A BEAUTIFUL MAIDEN'S HEAD, CENTERED IN A LARGE HEART

**S**T. VALENTINE'S DAY is a day that is dear to the feminine heart, also to the heart of the child. For the merchant to appeal to the women and the children is a very wise thing to do, as the women are the largest buyers and the children will soon be buyers.

Of course, if you carry valentines, there is no question at all but that you should put in a display of them. For in order to sell the valentines they must assuredly be displayed.

The question is apt to be brought up in a strictly drygoods store, or a store that does not handle valentines, whether they should take advantage of this occasion. Whether you should or should not will depend a good deal upon conditions. For certain lines of goods, such as shoes, ready-to-wear goods, novelties, laces, etc., the trim that I have designed and here illustrate would be very effective.

The border is a board, covered flat with white felt or cotton flannel or painted with white alabastine against which is applied large red hearts bordered with a ruffle of paper lace. This paper lace can be had at a paper store or at a confectionery shop. The hearts can be cut out of red matt-board or can be of heavy cardboard or wall-board covered with red plush or red metallic paper.

Near the center of the border is placed a real large heart, on which is painted or pasted a head of a good-looking girl. It will be easy for the trimmer to cut out some very pretty colored poster head of a girl and paste it on this heart-shaped frame. This large heart should be edged with a wide ruffle of paper lace or a border of dainty artificial roses. Almost any artificial flower would look well in this connection.

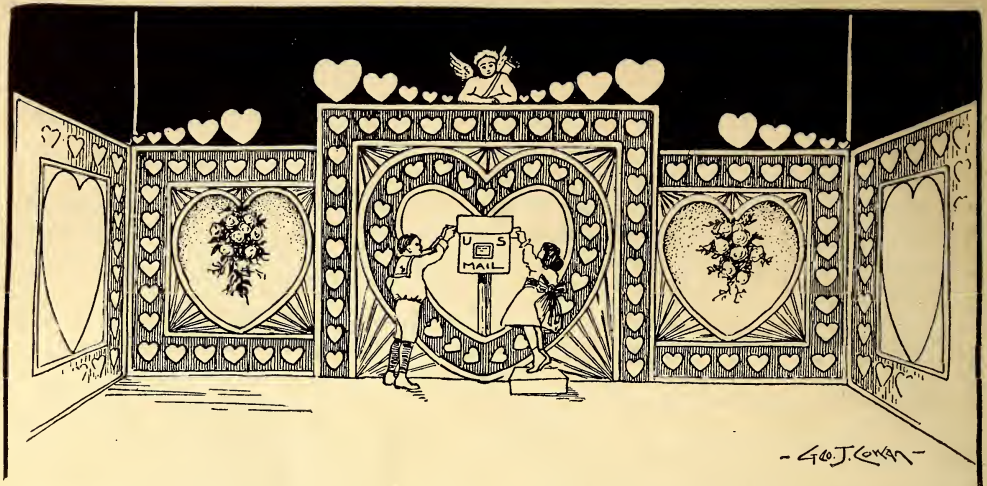
In one corner of the window is posed a small Cupid in the act of sending a dart on its journey to the heart of the fair maiden in the center piece. This Cupid is posed on a platform or pedestal shaped like a heart and covered with red plush.

The Cupid can be a large jointed doll, with the enameled flesh-colored papier-mache body. The joints at the top of thigh can be concealed by covering this portion of the body with a gauze sash. Soft pink ribbons can be tied around the joints in the elbows and knees, thus concealing these joints. The wings can be made of parchment paper immersed in paraffin. This gives them a transparent, opalescent effect. This can be heightened by adding gold and silver dust to the surface.

From the border, and just beneath the large heart, are suspended many smaller hearts, made after the same manner as the ones applied on the border. They are also edged with the white paper lace and are arranged in the form of a V.

It is, of course, not necessary to use this entire window. For your purpose you may only want to use certain parts.





## A HEART BACKGROUND FOR VALENTINE'S DAY

**B**ECAUSE of the importance of the valentine stock, it is wise to make a good showing of it. This can be done very easily, as the goods themselves are very decorative. All that is necessary is to have some design worked up, on which to place the cards and valentines. The most common design is the heart.

It is not a bad idea to put in a background suggestive of the day, and make before it a display of laces and embroideries or some line of white goods. Other lines, such as furnishings, ladies' garments or piece goods, would look well in such a window.

To give you an idea of what can be done, I have, in the drawing above illustrated a design of this kind; in fact, it can be used in this kind of window or for the display of valentines and cards.

The making of this background does not entail a very great amount of work. In the first place, the framework consists of wall-board, covered with red on which you see applied white hearts or heart-shaped valentines.

The large center heart is cut out and treated the same as the frame. The hearts in the end and side panels are cut out of wall-board and covered flat with white alabastine and edged with a gold molding in relief. On these panels are placed large bunches of artificial flowers.

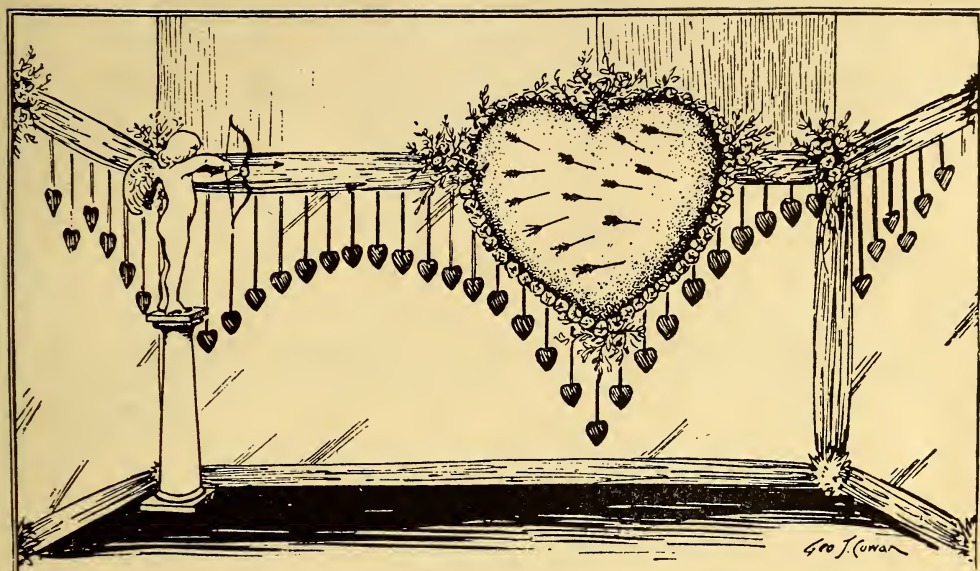
In the center panel is placed a United States mail box, on one side of which is a girl's wax figure, in the act of placing mail in the box, while on the other side a boy is doing the same. At the top of the panel, Cupid is in the act of looking over and watching them. This Cupid can be a wax figure or a painting on heavy cardboard, cut out.

Along the top, cut-out hearts are arranged.

Now, if your window is too small to use this entire trim, or if you feel that it is too elaborate for your purpose, you can merely make use of certain parts, and adapt them to your particular case.

The drawing shows this framework placed against the back of the window. It would also look very well if brought out a foot or two from the wall. Notice, the tape (or ribbon) radiating from the corners of panels to the sides of the hearts, thus filling up the openings.

If goods are shown in the window, the price tickets could be made out of envelopes, and small ribbons running from the envelopes to the cupid at the top of the center panel. Another idea for tickets would be to use red hearts, with white lettering.



## NOVEL VALENTINE'S DAY WINDOW

**H**ERE is an idea for a Valentine window which will make a splendid background for February displays of garments, wash goods, embroideries, clothing or millinery.

The framework of the mirror background (or whatever background you have) is covered with bands of gathered white tarlatan. The large heart is cut out of wall-board and heavily padded before being covered with red velvet or plush. The heart is then bordered with red or white or gold roses or other flowers which you may prefer.

Cupid can be procured either in plaster or papier-mache or he can be made from a large doll by using ingenuity in draping him with chiffon, etc. The wings should be pure white or silvered, while the bow and arrow should be gilded. The heart has a number of these gilded arrows imbedded in it, attesting to Cupid's marksmanship.

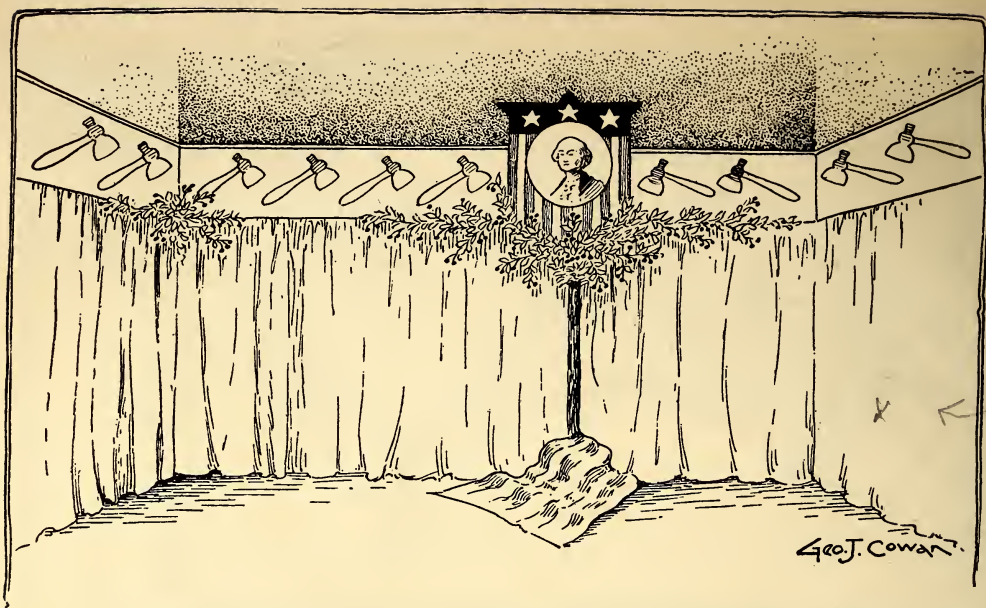
The pedestal on which Cupid stands should be of white marble or onyx. This can probably be borrowed. If not, use the best-looking pedestal you can find. Your furniture dealer in all probability has some rather good ones. You can also make one up with onyx, paper, etc.

Small hearts are cut out of red cardboard and suspended by red baby ribbons from the border, forming the design indicated in the drawing.

Practically the entire floor space is left open for the arrangement of whatever merchandise is to be displayed.

A cleverly worded card can be made by using the following as part of it: "Close to the feminine heart." The show card would look well cut out in the shape of a heart.





## A WASHINGTON'S BIRTHDAY WINDOW

A SIMPLE AND EFFECTIVE PATRIOTIC DISPLAY THAT CAN BE MADE EASILY AND AT SMALL EXPENSE.

**I**T IS a very good idea to make use of the different holidays and public events as themes for window backgrounds. It gives one some tangible foundation on which to create a special trim.

I show here a trim that is strictly a Washington's Birthday window. It is very simple, and need not mean much expense. Most patriotic windows are nothing more nor less than a confused mass of garlands, flags and red, white and blue trimming. In this window it will be noticed that the background proper is of some gathered or plaited white material, such as silk, mercerized goods (cotton or wool goods would do), thus making it possible to make a display of merchandise, the attractiveness of which will not be rendered ineffective by too much color and confusion.

I might add that either white goods, linens, muslin underwear or corsets would be excellent material with which to trim this window—and are, in all probability, just the thing one would want displayed at this season of the year. They look especially well in connection with the bright colors used in the foliage and shield. Red, white and blue in the shield, and green and red in the foliage.

As to the construction, it is necessary to have a wide board, covered flat with white, for the border, and, attached to it, a row of hatchets, as shown in the cut. These hatchets can be real or cut out of wood, and painted, or merely painted on the board. To one side of the center of the background is placed a cherry tree (tree trunk and artificial foliage), and, rising out of the branches, is an American shield, on which is placed a portrait of Washington (see drawing).

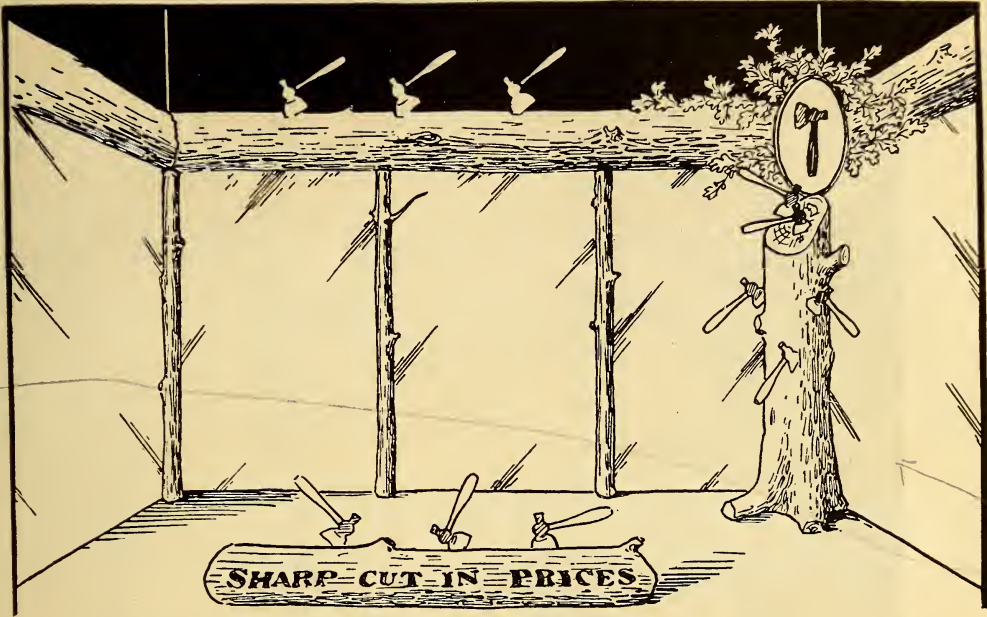
A small spray of cherry foliage can be placed in the left-hand corner of background, and an American flag draped about the base of the tree.

The leaves and cherries, to make the foliage for the tree and branches, can be bought from any house that sells artificial flowers, or can possibly be found in the millinery department of the store. I have also seen cherries made from bright-red candies (of the size of cherries), the stem being of light millinery wire, pasted on by means of a tiny piece of court plaster.

The price tickets—if any are used—can be made in the likeness of an American flag, or a hatchet, or, if plain white, have a cluster of cherries attached.

On the floor of the window, among the goods, can be shown a few choice war relics in the way of swords, etc., if they are obtainable.





## WASHINGTON'S BIRTHDAY OR CUT-PRICE WINDOW

**H**ERE is an excellent idea for a background of a Washington's Birthday window, of course leaving out the wording on the log having reference to cut prices. My description covers the making of the background for either Washington's Birthday or a cut-price sale. It's a pretty hard matter as a rule to frame up a good show window for a cut-price sale, but here's a scheme that conveys the right idea in the right way.

In one corner of the window is a tree trunk or stump five or six feet in height. If not already among the "properties" of the store decorator, one can easily be obtained in the woods, or from a local lumberman. The bottom should be cut so that it will stand without supports. Artificial vines can be twined around the tree trunk with a good effect, but this is not absolutely necessary. Several hatchets should be stuck into the wood as indicated in the drawing.

Immediately above this stump is an oval panel of white, edged with gold, in the center of which is another hatchet or a picture of Washington.

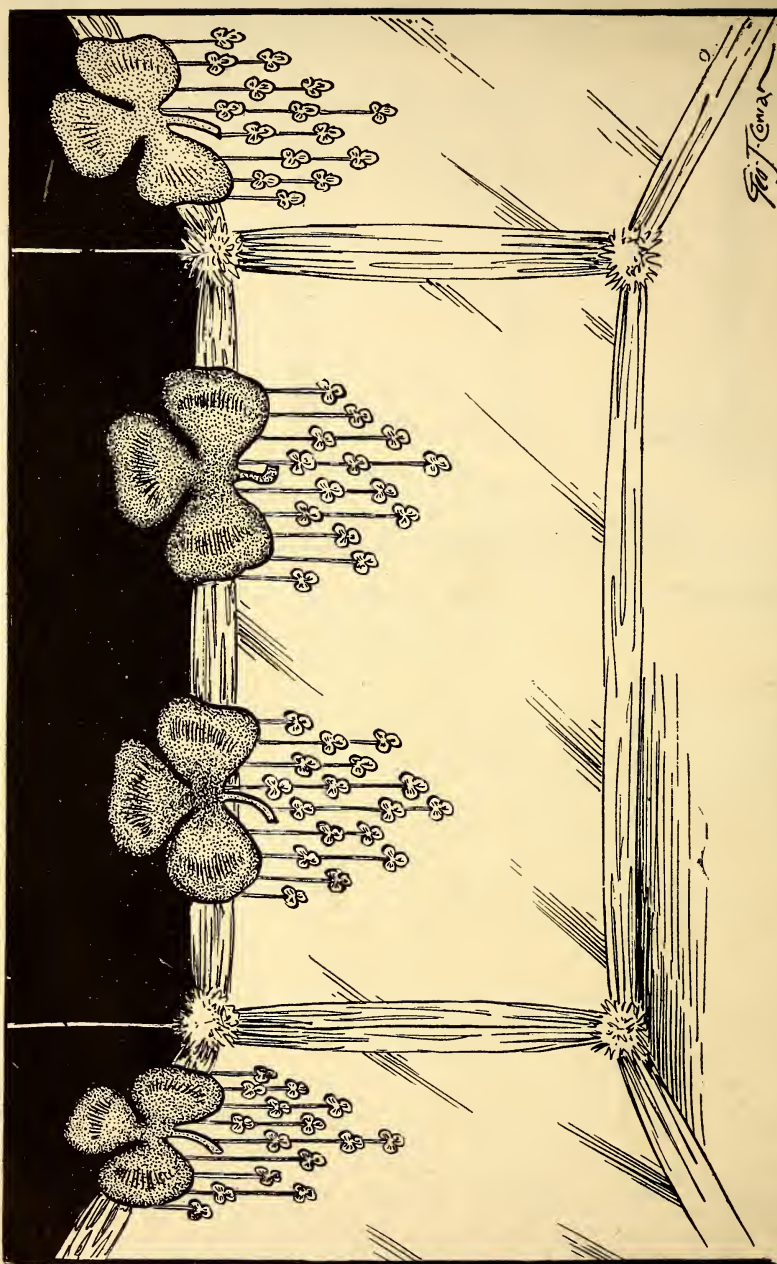
This decoration forms the centerpiece for a large cluster of foliage, the branches being held in position by wires. The upper portion of the window—the border—can be carried out with heavy strips of bark, fourteen to eighteen inches wide, with a number of hatchets cut into it, or bark paper can be used.

Another and better method of making the frieze would be to saw a log, having the bark on it, in two, and facing the half-round or bark surface to the front. An advantage of this method is that the wood forms a good solid base for the striking in of the hatchets.

This border should be supported by narrow tree trunks, some three or four inches in diameter. It would be well to split these uprights in two, thus giving flat surfaces to butt up against the mirrors.

For the Cut-Price Sale place in the foreground of the window a good sized log with a number of hatchets struck into its surface. On the side facing the street, the following legend: "Sharp Cut in Prices" should be carved, and the incised letters gilded or painted red, so as to be easily conspicuous.

All the price tickets and signs used on this occasion might be cut out of cardboard in the form of hatchets.



A ST. PATRICK'S DAY WINDOW BACKGROUND

## A ST. PATRICK'S DAY BACKGROUND

AN ORIGINAL IDEA FOR A MARCH BACKGROUND—CAN BE USED FOR ST. PATRICK'S DAY

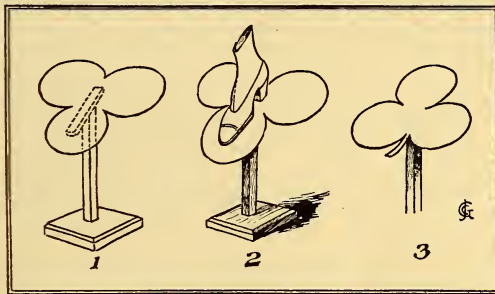
**H**ERE is a design that answers a double purpose. It can be used for a St. Patrick's Day trim by having a show card in the window with some wording appropriate for the occasion, or it can be used for a regular March trim if there is no card suggestive of St. Patrick's Day.

If you put in this trim for St. Patrick's Day, you can, by adding a few things, make it still more suggestive. For instance, in the centers of the large clover or shamrock leaves can be pasted a harp, cut out of gold paper. Tiny gold harps can also be pasted on the tarlatan borders.

The color scheme is to be in white and green, two of the best colors one can use in a window, especially at this time of the year. The large clover leaves can be cut out of large sheets of green matt board, or cut out of light lumber and covered with green felt.

From the lower edge of these large leaves can be dropped strands of pink baby ribbon on which are fastened small-sized clover leaves, cut out of green paper or matt-board. These ribbons are the only bits of color used outside of the white and green, and the gold harps if used.

If the window is used primarily for a St. Patrick's Day trim and the gold harps used in the display, it would be a pretty conceit to use strands of gold tinsel moss hanging



from the upper border of the window. This moss comes in long gold shreds, that when hung up gives the appearance of a golden rain.

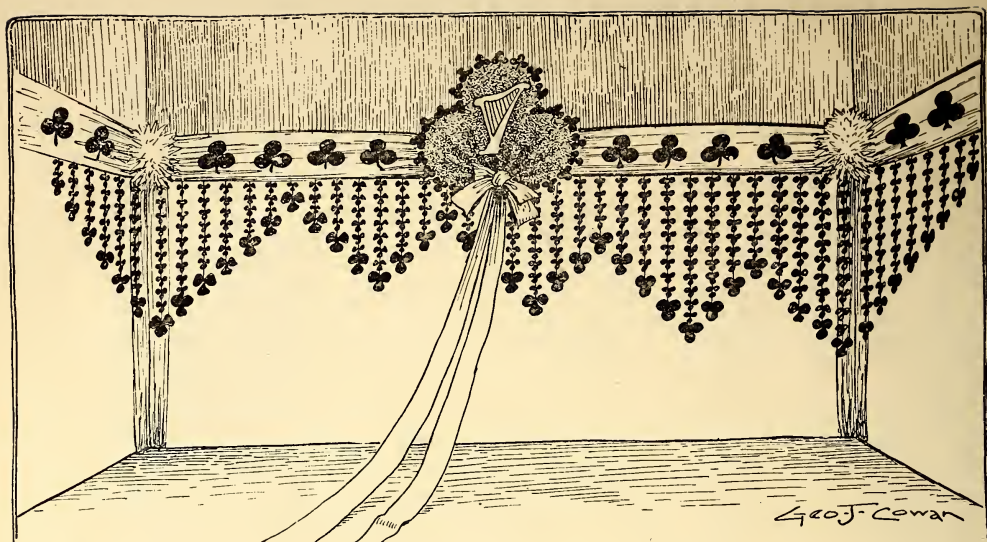
The drawing indicates the design used in connection with a mirror background. In it you will notice the mirror frames are covered with heavy bands of plaited or gathered white tarlatan. All the corners are finished off with large rosettes of scissored white tarlatan.

If you have no mirror backs in your windows it will be necessary to plait the entire background in white tarlatan or cheesecloth. The design will look equally well on either this background or the one with mirrors.

This trim is very good for a show window, for the reason that the clover leaves can be used on the shoe stands as we indicate in our small drawing, these clover leaves to act as a panel against which to show the shoes. Shoes are generally shown the same way month in and month out, on whatever shoe fixtures you may have. In order to get a change you can use your regular fixtures with the addition of the clover leaves, as shown.

It is also possible for you to make a homemade stand, such as shown in Fig. 1. The clover leaf is cut out of heavy green matt-board. Fig. No. 2 shows the complete stand, with the shoe placed on it for display. No. 3 shows still a different way of placing the leaf on the top of the stand.





## A ST. PATRICK'S SHAMROCK BACKGROUND

THE story of Ireland is replete with the tales of the wonderful, weird doings of their honored St. Patrick. The day set aside to fittingly celebrate his memory falls on the seventeenth of March. For the stores that, through public spirit or loyalty to the day, or that consider it a good advertisement to decorate on this day, I here show a design that can be easily made.

The first thing to consider is the question of color. This is easy—green and white—and when used well makes a very effective combination. The shamrock is also of great importance, not only because it is one of the emblems of Ireland, but because it is a good form to use in the decoration. The lyre, too, is often seen in connection with the shamrock as typical of Ireland, and adds still another design for use in any decoration.

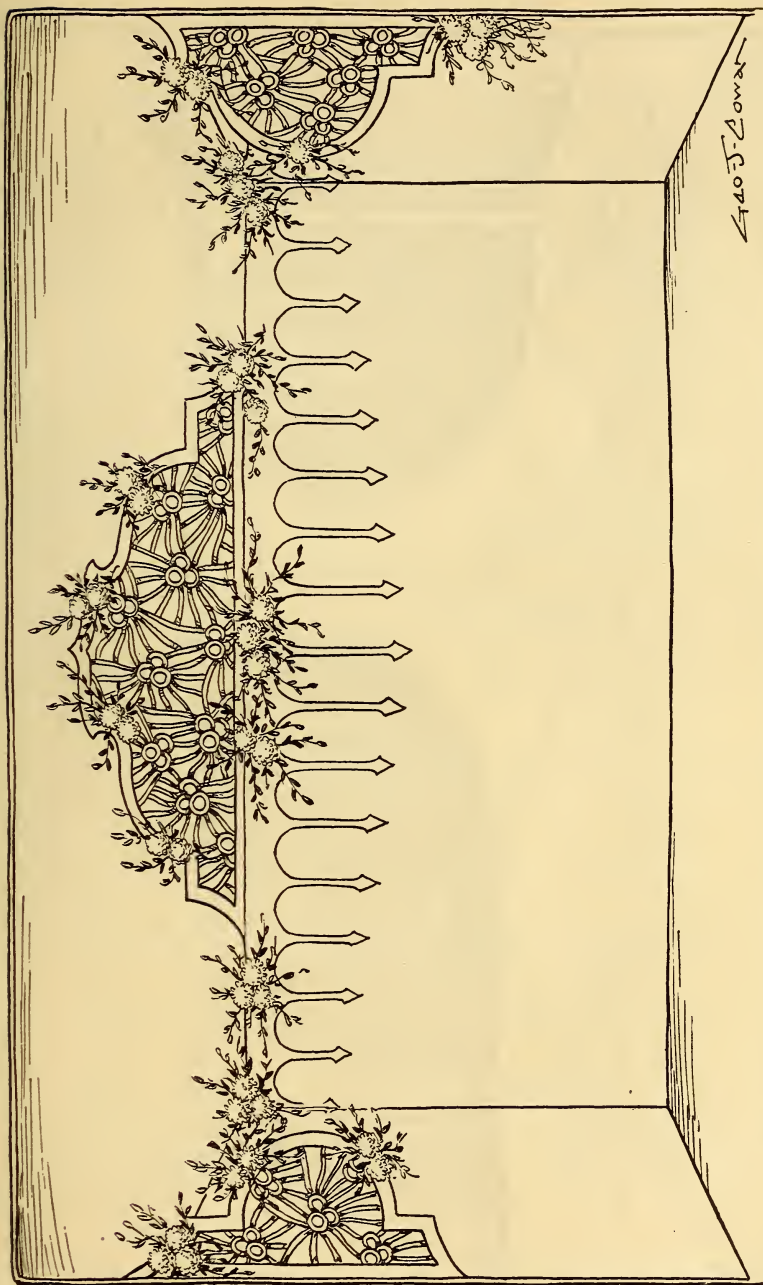
In referring to the drawing, you will readily see how I have made use of these two forms. In the center, or to one side of the center, at the top of the background, is placed a large shamrock leaf (cut out of wall-board). This shamrock leaf is, of course, covered with some green cloth, and small shamrock leaves (cut from green foil paper and pasted on the same shaped cardboard) are used as a border about the larger leaf.

In the center of the large shamrock is pasted a harp, cut out of gold foil paper.

The border at top of window is white tarlatan, stretched and gathered around the entire window. In each corner is a slashed rosette of the same material.

All about the border, as seen in the drawing, are to be pasted green foil shamrock leaves, backed up by some stiffer paper.

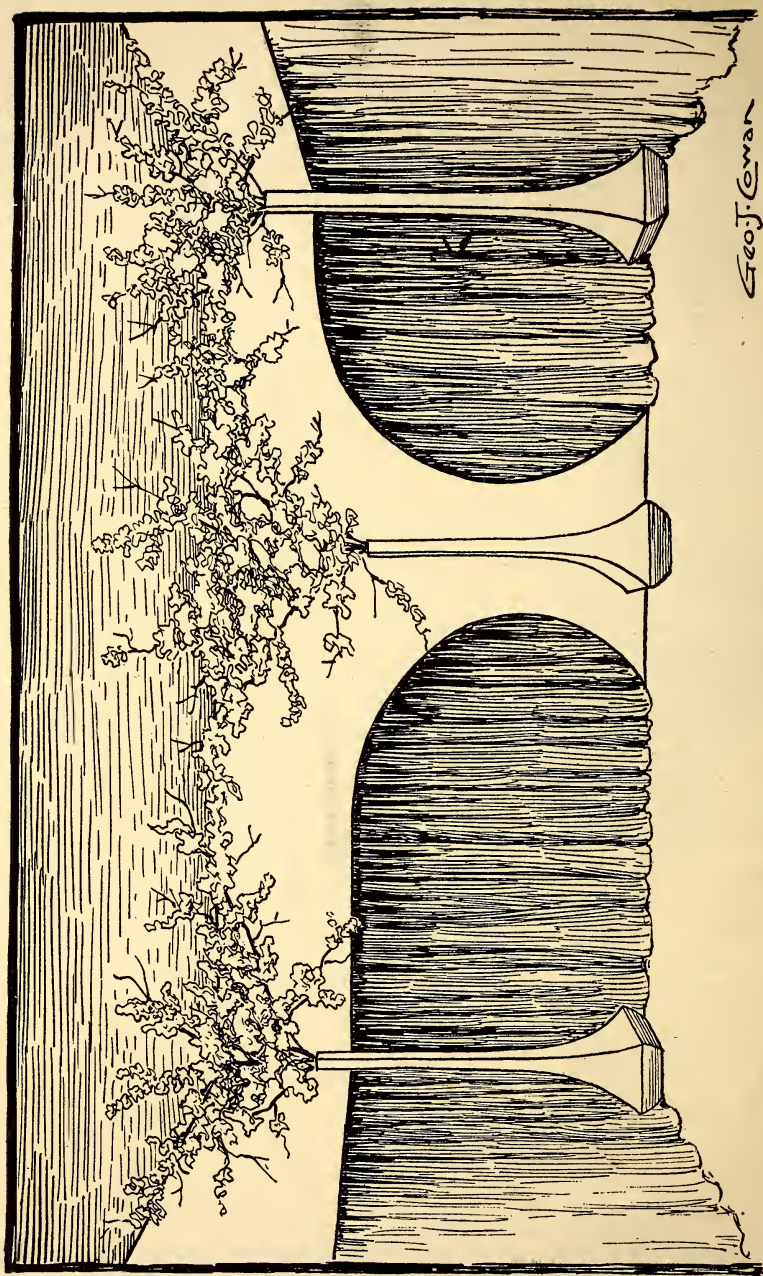
Suspended from this border are strips of white tape of either regular or irregular lengths. On the ends of these are to be hung medium-sized green foil shamrock leaves, while on the strips of tape are to be pasted still smaller leaves of the same construction. From the base of the larger center leaf is to be suspended and draped, across the floor of window, a wide green ribbon.



### SPRING OPENING WINDOW WITH CUT-OUT DESIGN

THE scrolls at back and sides of window are cut out of wall-board and painted with white alabastine. The triple ring and stained design that fills these scrolls is cut out of white cardboard (the kind used for price tickets). The pendant designs, hanging from border next to the mirror back, are also cut out of this cardboard or wall-board. All this cut-out board is tinted with light green and yellow. This is done by rubbing dry paint colors on the board with a small roll of cotton. This shading brings out the design in relief, as is shown in the drawing. Scattered along the border, and the scrollwork, are clusters of snowball foliage, tinted from dainty green to white. This keeps the color scheme in white, yellow and green.





SPRING FOLIAGE WINDOW BACKGROUND



## SPRING FOLIAGE WINDOW BACKGROUND

I AM showing on this page a most artistic and effective original window design. The idea is absolutely new, and with very trifling expense it can be worked up into a very beautiful window. In each corner and just to one side of the center are placed vases (same shape as shown in the drawing). These vases can be made of wall-board or papier-mache, and can be painted with white alabastine or gold paint.

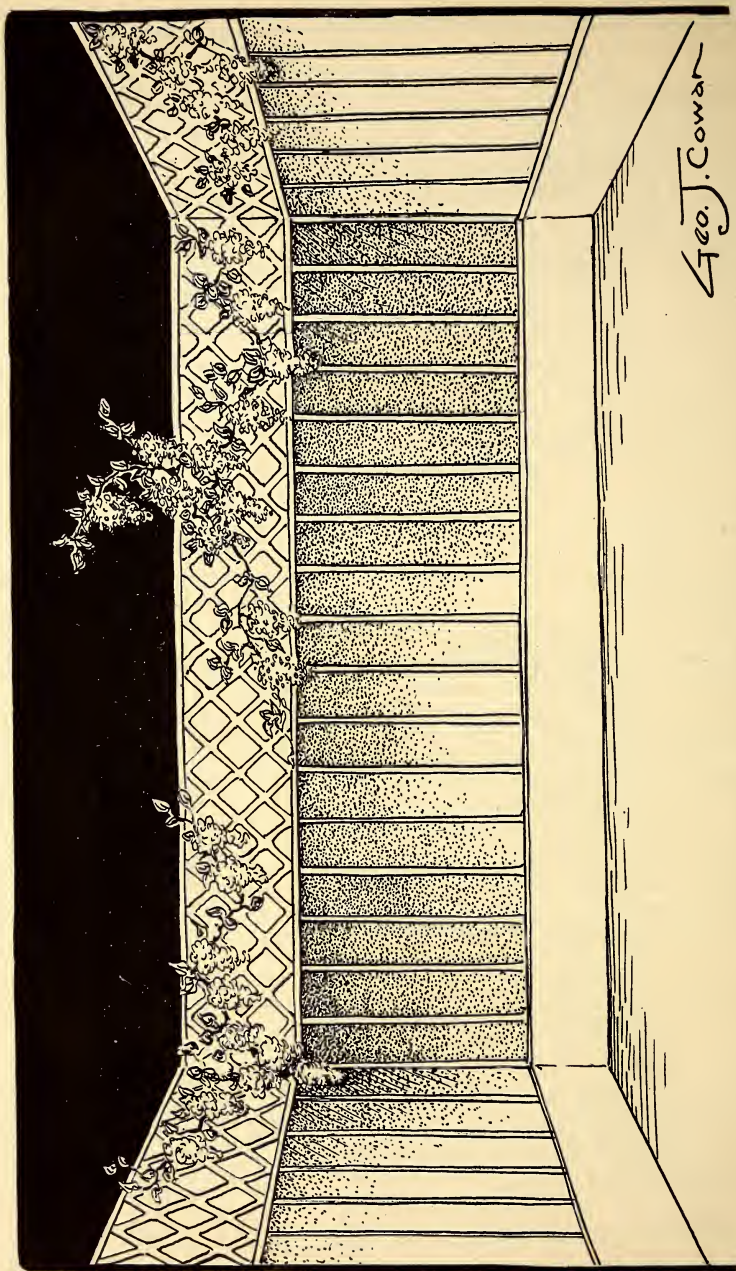
You will notice, the vases are of different heights, and this gives a more artistic effect, gets away from the stiffness so common in windows where there is so much sameness. Each vase is holding a mammoth bouquet of branches, covered with artificial leaves and flowers. These flowers can be selected to suit the season of the year. For instance, for a spring or summer display, you can use apple blossoms, snowballs, lilacs, flags, etc. For fall, one can use simply branches of beautiful autumn-colored foliage; or, if flowers are wanted, you have the chrysanthemums, poinsettias, roses, etc., from which to choose. Another pretty effect could be produced by using the long, slender stocks of hollyhocks.

The background is of some gathered material, such as cheesecloth, tarlatan, sateen or plush. Against this, is placed a wall-board border that makes a border about the entire window and extends down back of the center vase. This surface is covered flat with white alabastine, and gives character to the window, in that it has long sweeping lines, and acts as a foil for the showing off of foliage.

The background can be of any color that harmonizes or contrasts with the foliage and flowers used. Usually a green shade for the gathered cloth would look well, especially so in contrast to the white frame and the colored flowers. The floor in most cases would look best if of white cotton flannel. For an autumn display, the gathered background would look well in yellow or tan. The vases for an autumn trim would be especially appropriate if painted in gold. Of course, one is not limited to the shaped vases shown or to the design of background. This is merely given as an idea, and one can use whole or part of the design or elaborate or change it, as they may see fit.

Almost any line of goods would look well with a setting of this nature. You will also notice there is plenty of room for display purposes.

Where a window is small, it will be necessary to use only two of the vases—the rest of the design in proportion. A great many windows, especially in small stores where there is a center entrance, are what one might call V-shaped. For these windows only one vase is necessary and that should be placed in the corner of the window formed by the wall of building and back of window.



Geo. J. Cowan

A LATTICE BORDER FOR WINDOW BACKGROUND

## A LATTICE BORDER FOR WINDOW BACKGROUND

THIS TIME-HONORED DECORATION IS SUSCEPTIBLE TO NEW AND BEAUTIFUL TREATMENT.  
IT IS EASILY MADE AND ALSO VERY PRETTY.

LATTICEWORK, scrolls, and cheesecloth are very slightly referred to by many trimmers, yet they still have their place in the window-trimming world. A great deal of their contempt, comes, possibly, from the fact that their first crude efforts were expended upon these materials.

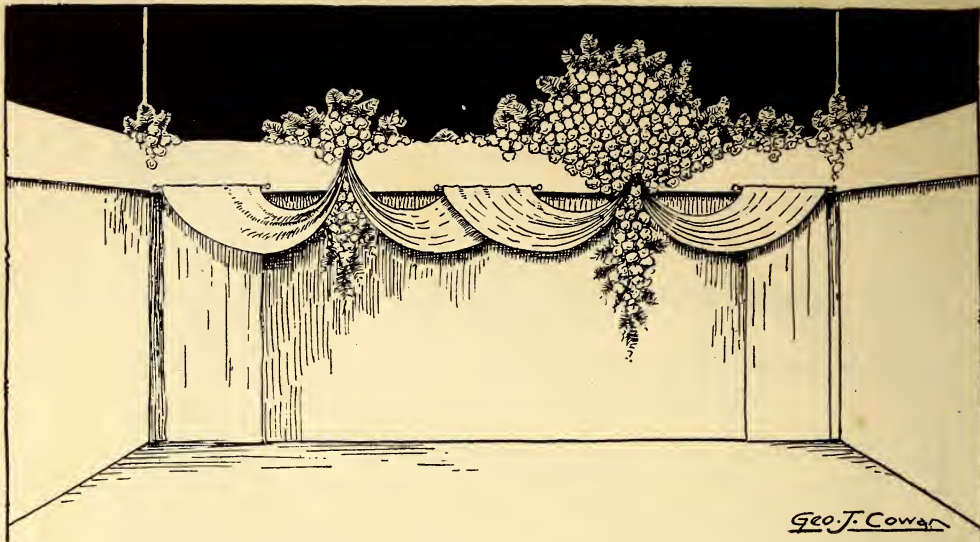
But, if you notice, there is even in the most beautiful displays apt to be some bit of scroll or latticework, and even some of the despised cheesecloth and tarlatan.

The present widespread use of artificial flowers means that some adaptation of the lattice form will be used, for, you must admit, a lattice is the logical means of supporting flowering vines and foliage. Therefore, it is only a matter of using some original or unique design.

I show a very neat background decoration that includes a border of lattice, covered with artificial foliage. The background proper is covered flat with any desirable covering, and over this are placed the upright strips that support the border. The border is a latticework backed up by a cloth of contrasting shade to that of the background. Another backing for it would be to use a lighter or darker shade of the same color and material. To illustrate this, suppose the background is in very light green, then you would use a darker green for backing of lattice. All lattice and upright strips to be white, silver, or gold, and the artificial flowers, preferably pink or lavender, such as apple blossoms, lilacs or wistaria.

All about the base of the background is a baseboard, painted in the same color as the lattice or the same color as the background. This is rather a new "wrinkle," and makes a very pretty finish. If your windows have mirror backs, it is well to cover them with tarlatan if a background of this nature is used.





## A BACKGROUND COMBINING FOLIAGE AND DRAPES

USING A COMBINATION OF DRAPE AND ARTIFICIAL FLOWERS—A BACKGROUND THAT CAN BE USED IN A WINDOW FOR PRACTICALLY ANY LINE OF MERCHANDISE.

**F**OR a spring window, it is quite essential that one should use soft and delicate colors in the window backgrounds—in fact, everything about the window should be in soft, cool tones. Glaring bright colors give the window a warm effect, and this is anything but desirable for this time of the year. Blue or green tones give you really the coolest looking colors, while reds, purples, and orange are bright and glaring.

Toward this end I have designed a window in which green-tinted white snowballs can be used. The border about the top of window is a wide board, covered flat with cream felt or flannelette. If desired, one could cover this with deep cream tarlatan, plaited or gathered, or this border can be finished in white alabastine.

The largest mass of flowers, seen in the drawing, is pinned on the border and onto an irregular-shaped board that extends above this border. They are pinned on so that they make a solid flat mass of flowers. From the lowest point is suspended a pendant of these same flowers, intertwined with asparagus ferns. These ferns are also used at the back and top of the mass of flowers at top of window.

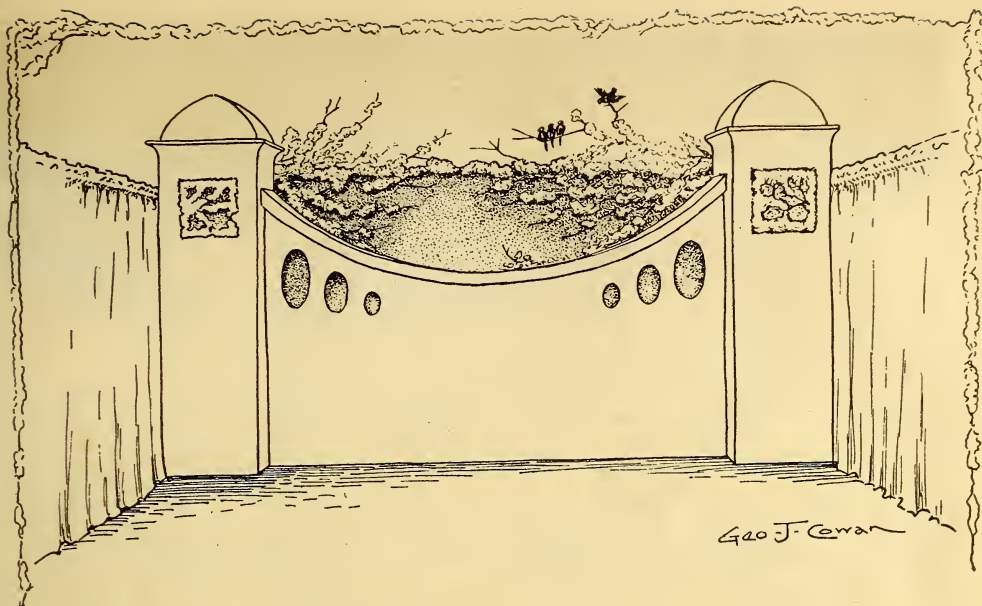
### *The Drape*

Along the lower edge of the border, in the center and at both ends, are fastened common brass sash-curtain rods, about twenty-seven inches long. Over these rods is draped a piece of cream goods, preferably something soft that will hang in graceful folds. The drawing shows how this drape is brought up over one of the end rods and festooned up into the mass of flowers, then down again in a festoon and over the center rod. This same thing is repeated, and the goods fall down to the floor after being draped over the third rod.

If a background of this nature is used in connection with wash goods (or other yard goods), one can use some of the goods on display for the draping that we suggest. Of course, if the goods are too stiff to hang in pretty folds, it would be well to originate a drape more in keeping with the nature of the goods.

In showing wash goods, it is advisable to show only that particular line of goods, therefore it would hardly be in keeping to have a drape, say, of soft wool goods, backing up a showing of bright snappy wash fabrics.

We recommend this background design especially for such displays as corsets, muslin underwear, millinery, wash suits, waists or any other ready-to-wear goods.



## L'ART NOUVEAU SPRING WINDOW

**T**HE spirit of the season should be carried out in the decorations of a window devoted to the display of goods for that season—at least, it is one of the things possible to do, and enhances the effectiveness of a window very much.

I have in this design kept this thought in mind, so that the design itself is typical of spring. The apple blossoms, birds and the dainty green and pink colors are all instrumental in furthering this idea.

The upper half of the background is covered flat with a light-green cloth, such as percaline, sateen, or a white muslin finished in a dainty green alabastine. Against this background is then placed the decorative wall. This wall is built of wall-board, painted pure white with alabastine. Anyone can make this wall, as it is of very simple construction, the ends being square posts.

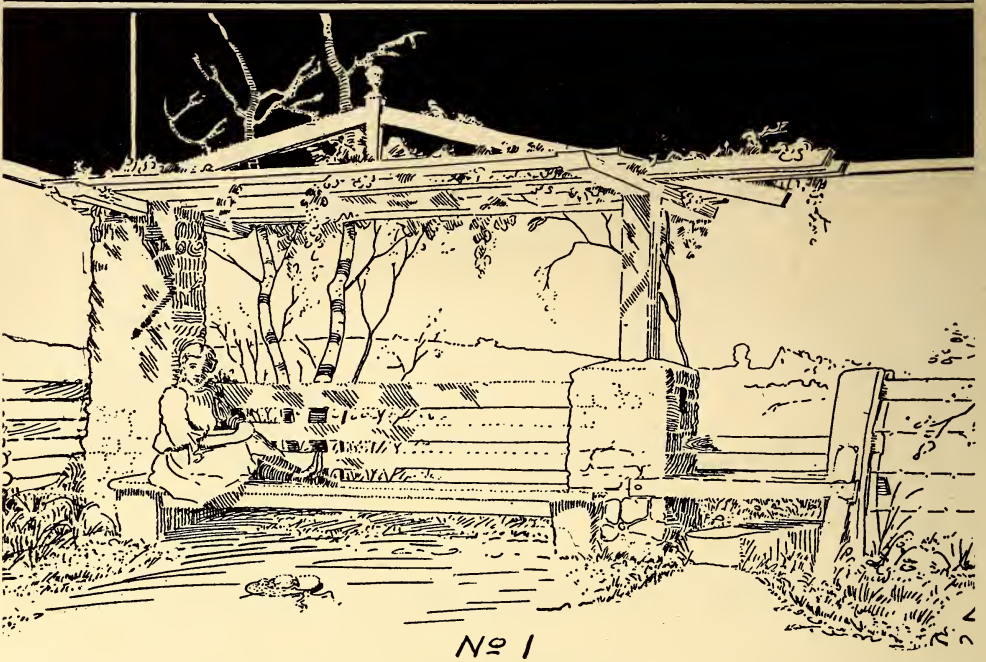
On each post you will notice a small painted panel. This is merely a conventionalized design of apple blossoms, therefore the design is painted pink, and the background back of the foliage a light green, while the post itself is white.

Now, back of this wall, and against the dainty green background, is arranged the branches covered with artificial apple blossoms. The arrangement is quite clearly shown in the drawing, and is to be followed only in a broad way. Several of the branches should be left bare, so that you can place on the little stuffed birds.

It is simply wonderful the finishing touch these birds put to the display. One of them should be poised in the act of flying. These birds can be taken from the millinery stock.

The apple blossoms are inexpensive, and can be attached to branches and twigs that are cut from almost any bush or tree. You are, of course, not limited to apple blossoms for foliage—it is mentioned merely as a suggestion. Lilacs would be especially appropriate for the season, and are beautiful.

Any help or further information will be gladly given, if you only ask for it, relative to any of these designs or any of your work.



## GARDEN AND LANDSCAPE BACKGROUNDS

**I**N SHOWING certain goods it is at times advisable to have thrown about them the atmosphere or environment in which they are most generally used.

To more fully illustrate the above, I will take, for example, a line of garments for out-of-door wear. These goods will look best if shown with a scenic background representing some landscape.

It is not absolutely necessary to have a scenic background. One can build such things as stiles, rustic seats, fences, etc., that will still give the out-of-door atmosphere, and do away with the scenic painted background if it is too hard to get.

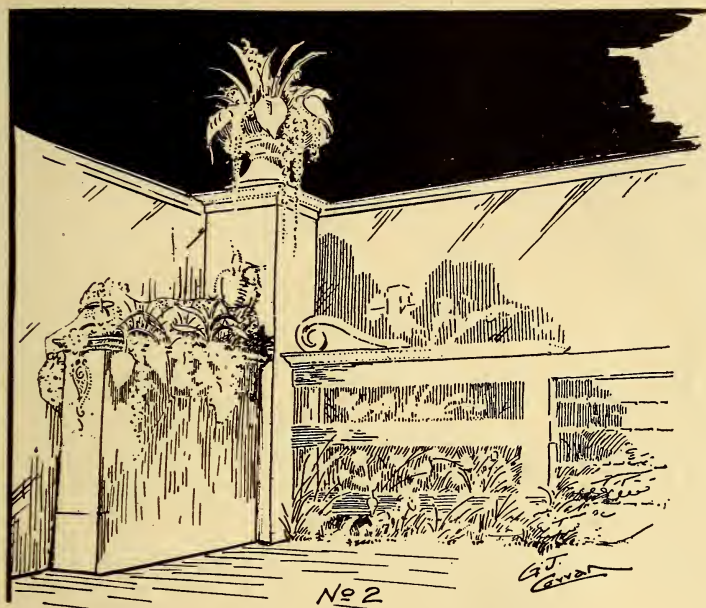
In illustration No. 1 is shown a window background having either a scenic back or a mirror back. It represents a stile and rustic seat, shaded with a vine arbor. The two posts of masonry are made out of wooden boxes, covered with rough paper and painted to represent masonry.

The woodwork is all made out of the necessary pieces of wood, and painted with alabastine, to give it a weathered effect. Artificial vines are fastened to this framework, fence, etc. The seat can have a lady's or child's form seated on it, as shown in the drawing. It might be a good idea to have one of the figures in the act of mounting the stile.

Slender trees can be stripped of all the natural leaves and artificial leaves wired on in their place and these placed back of the seat as shown.



The designs that I show here can be used for any season of the year. The foliage will indicate the time of year. For fall one should use autumn leaves, hollyhocks, etc. For spring you can use apple blossoms, lilacs, etc. The summer can be represented with roses, daisies, etc.



In the cut No. 2 is shown a very clever idea for the decorating of the corner of a window with a large post, surmounted with a large vase filled with growing or artificial flowers. This floral treatment is still further carried out by using a flower box along the top of a short wall along the side of the window projecting from the post. This flower box, filled with ferns, makes a very beautiful decoration for the corners and side walls of the windows.

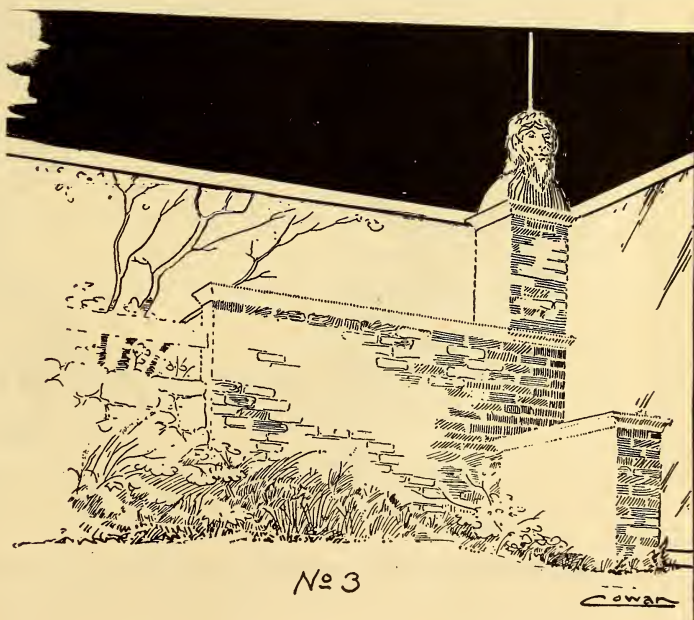
The post, fence and wall should be finished in pure white alabastine. This will contrast well with the green or bright-colored foliage.

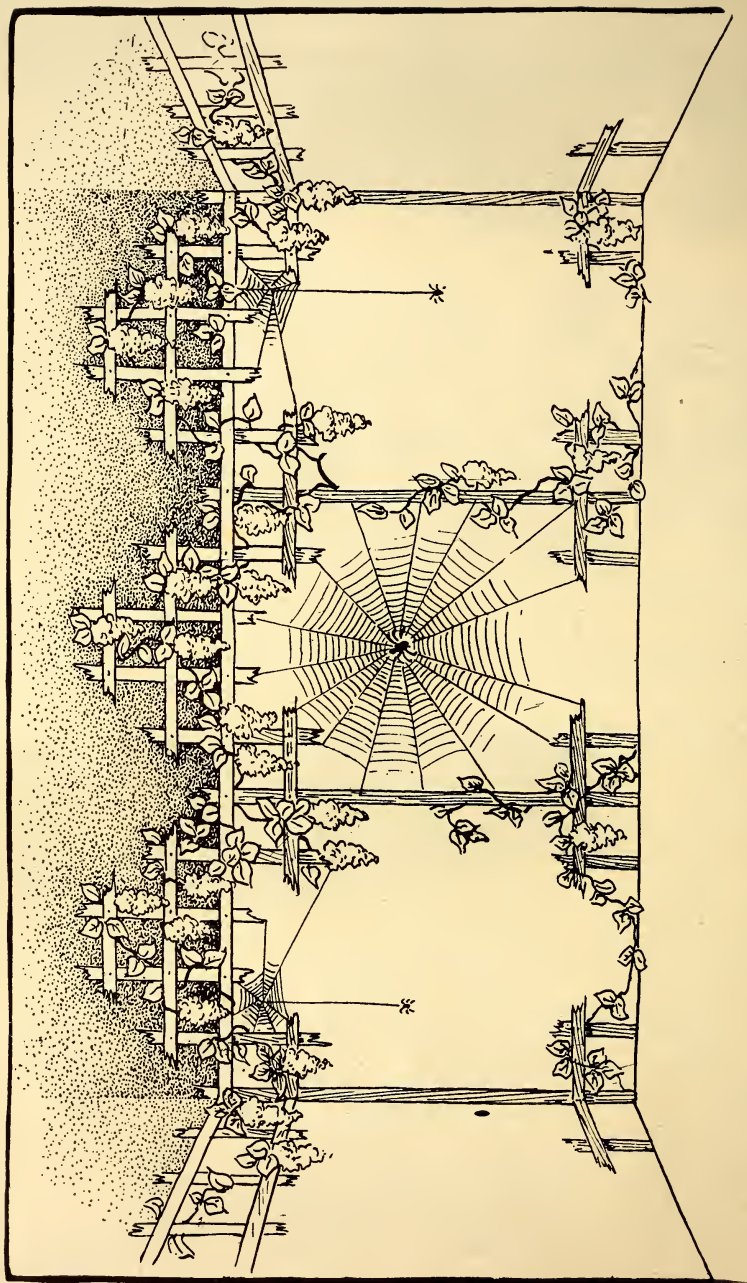
Another very pretty corner effect is shown

in cut No. 3. This shows a brick wall, a post of which is surmounted with a plaster bust.

This wall is made of wall-board painted to represent a weathered brick wall. A coping on the top is made out of wood molding, painted cream white, and sanded to represent stone. The bust can be almost any figure that you can get, preferably with a white finish.

The use of artificial foliage will greatly enhance this design. Several methods of using it are shown in the drawing, and other ways can be thought up by the trimmer, such as having a vine climbing over the brick wall.





SPIDER WEB WINDOW DECORATION FOR SPRING

## SPIDER WEB WINDOW DECORATION

CONSIDERING the small amount of work necessary to construct this background, I feel safe in saying it is about as pretty a background as one can get out. The latticework can be made very easily out of light lumber or lath, and is then to be painted with white or colored alabastine, or with gold paint. If the lattice is painted in gold and the spider webs made of gold tinsel, you can readily imagine how rich a display you will have.

The spider webs are to be made out of gold or silver tinsel cord, which shows up better for this purpose than anything else. In the center of the large web in the middle arch is a mammoth black spider. Being black, the spider will contrast well against the gold of the net. The smaller nets in the two side arches have suspended from them spiders of a smaller size. These spiders can be procured from a Japanese store, or can be made by any trimmer.

The simplest, easiest and quickest way to trim a window is to use paper or artificial flowers. Tissue paper flowers are, of course, the cheapest. Some years ago a great many window trimmers made their own flowers; but as they are now made by machinery, you can buy them almost at the price the paper would cost you.

Of these different flowers, the wistaria, which is shown in my drawing, is very pretty for spring displays. Snowballs, carnations, violets and lilacs are appropriate. For autumn chrysanthemums and poinsettias, pumpkin flowers, etc., are good. Holly is especially appropriate for the Christmas season.

The vine can be made of rope twisted over with green tissue paper; or, if possible, it is best to go out in the woods and get a wild grapevine. To whichever one of them you use, fasten your artificial leaves and flowers.

This design can be placed against the back of a window or several feet in front of it. The background can be covered flat with a light-green or white cloth such as flannelette, or it may be gathered or plained cheesecloth or tarlatan, in either color. A velour background of deep green, hanging loose in folds, would be very rich.

The latticework would look best if all ends of the wooden strips were splintered, just as if they were broken at the ends, instead of sawed off.

You will notice I also have a bit of latticework at the base of the uprights that support the overhead lattice. This gives a very pleasing finish to the lower part of the window.

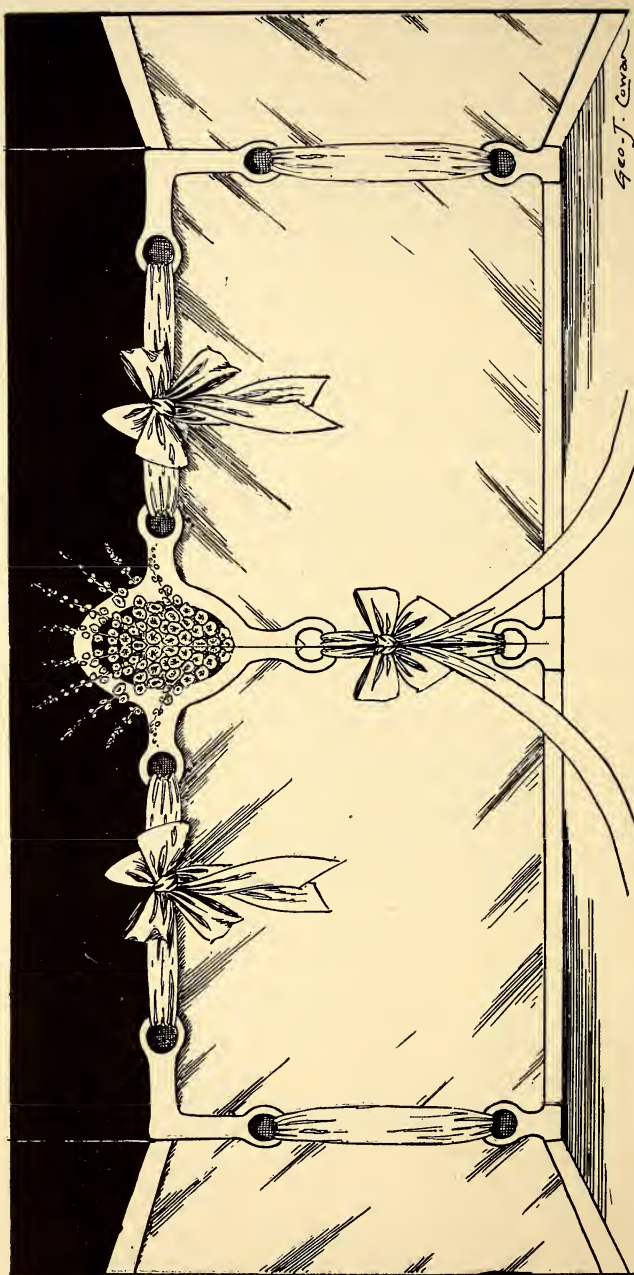
A background of this nature is practical for the display of almost any line of goods, such as millinery, ready-made wear for either ladies, men, or children, shoes, notions, etc.

If you do not care to use the entire design as I give it, you can use certain parts of it. Many trimmers do not make use of the designs or ideas in their entirety, but use just such parts as are best suited for their purpose or needs. This gives them a chance to use their own originality in finishing up the design, or in using it in conjunction with some other idea.

For a very small window you can use one of the arches, or possibly two. In a single store front with a deep center entrance you can use one arch on the back and another on the side wall of window.

A very pretty effect can be produced by binding the lath together wherever they are nailed. This is done with a loose hemp cord, and will give a rather rustic effect.





AN EYELET AND RIBBON DECORATION FOR SPRING BACKGROUND

# EYELET AND RIBBON BACKGROUND

AN ORIGINAL AND PRACTICAL METHOD OF FRAMING A MIRROR BACKGROUND WITH CUT-OUT  
EYELET DESIGN.

**W**ALKING down State Street, the window trimmer is impressed with the really wonderful window creations. The trimmers responsible for these displays are in all probability the most versatile in all the world, and sure it is that no other city can boast of such an avenue of beautiful window displays, or such beautiful store fronts.

There is always some new idea cropping out in this galaxy of windows. Ideas that are adopted by trimmers all over the world and made use of years after they appear on State Street.

The drawing opposite is a sketch that I made from the background in one of the State Street windows. This idea is that of a conventionalized eyelet design joined together by ribbons. The design being of such a nature that it covers the wooden framework that surrounds the mirror background, and also acts as the decoration of the window. The design is not elaborate, being quite simple and pretty and of such a nature that you do not tire of it. Thus it is possible to use this background for some time, merely changing the display of goods in the window every little while.

In the drawing you will notice the different conventionalized eyelet designs, one in the center of the border, one in each upper corner and three along the lower border. These designs are all cut out of wall-board, and the edges rounded or beveled and then covered with white alabastine. They could also be painted white and covered with white flock, which gives a velvet effect.

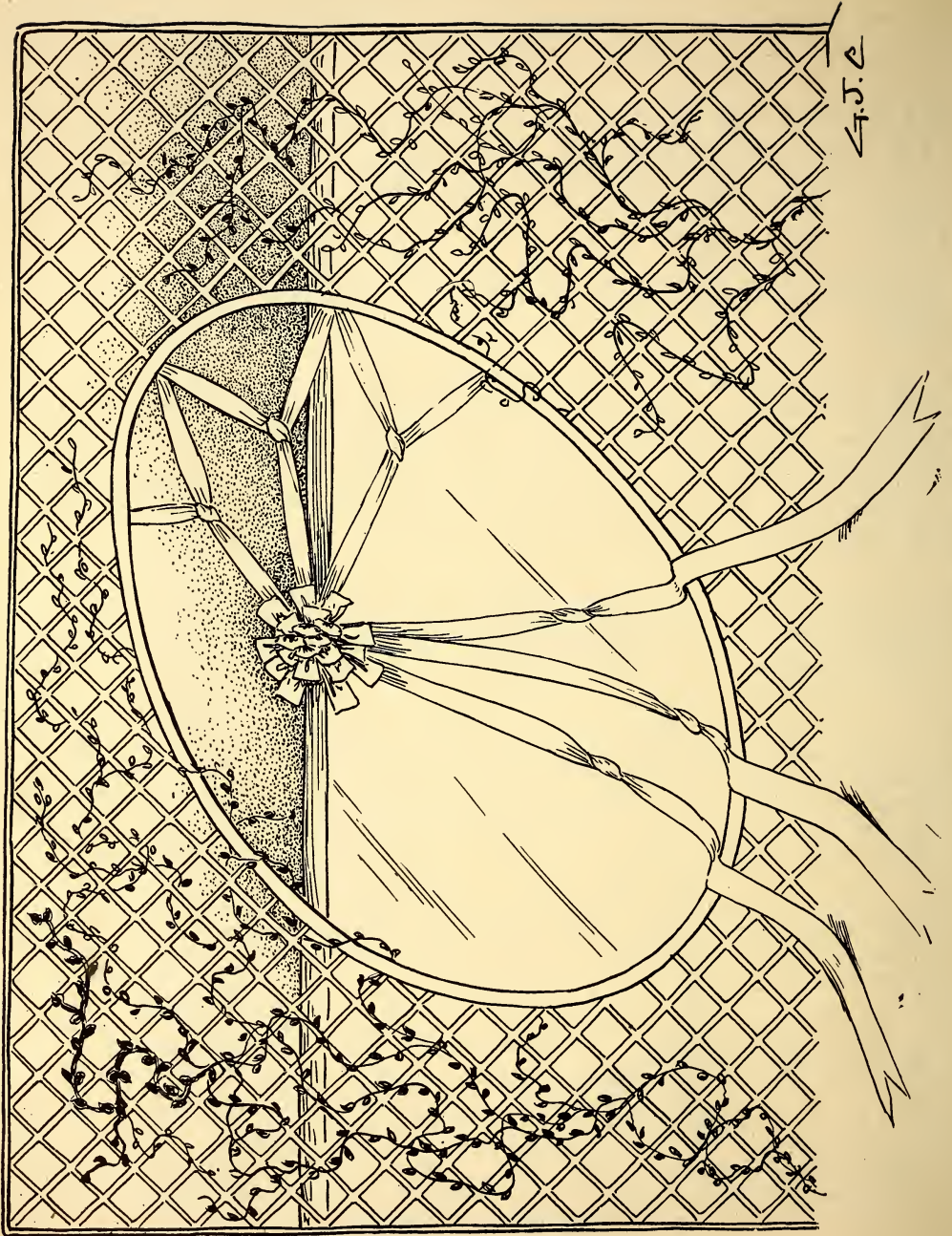
The ribbons are then used to join these eyelet designs together, and also to cover up the mirror frames, therefore the ribbons used must of necessity be quite wide. The illustration shows how the ribbons are arranged through the eyelets and where the bows and streamers are placed. The color of ribbon used will depend in a measure on the goods shown in the window.

A pretty shade of lavender or light-green ribbon would look especially well with a huge bunch of purple and lavender hollyhocks placed in the large opening in the center design. If pink flowers are used, one can employ light green, pink or some shade of the new brown ribbons.

This design can be used with equally as good effect as a border for a tarlatan or cheesecloth plaited background.

I consider this an especially good trim, because any trimmer with the least bit of ability can adapt it to his own windows. It is a very simple matter to cut out the wooden eyelet designs with a scroll saw, or, lacking that, a keyhole saw. If the ribbons are going to be too expensive for some of you to use in the window, merely substitute wide gathered bands or tarlatan, joining the ends in the back and having no bows.

This idea is very good for a spring or summer window. If used for fall change the flowers to autumn leaves.



A PRETTY LATTICE EASTER TRIM



## A PRETTY LATTICE EASTER TRIM

A MILLINERY WINDOW THAT IS VERY PRETTY AND YET EASY TO MAKE.

ONE of the simplest Easter trims that one can plan on is shown on the opposite page. It is so simple and yet so pretty that you admire it for both qualities. I have made a drawing of it, because it is possible for anyone to use the same idea and adapt it to his own particular use.

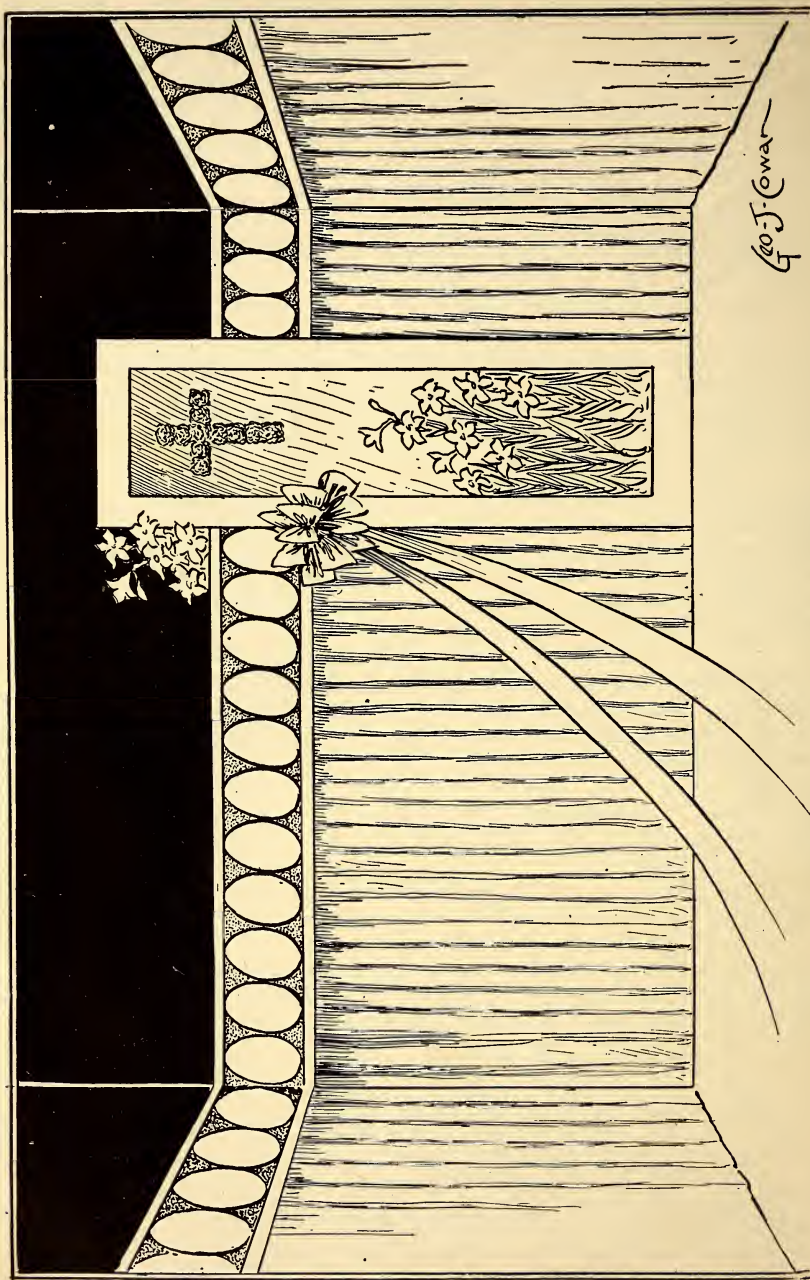
As can be clearly seen in the drawing, the background is of lattice, set forward several feet from the mirror backs, and in the center of latticework is a large egg-shaped opening. All of this, you can readily see, is easy to construct. The clever part of the design is the large bow of ribbon in the center of the window at the top of the mirror. It has streamers radiating to the border of egg, in imitation of cracks in a cracked egg. The ribbon was in several different tones of pink.

The space back of the latticework was simply massed with a bower of palms and other green foliage, while smilax trailed over the trellis. The lattice, being in pure white, made a pretty contrast against the bank of green foliage. The pink ribbon completed a very pleasing color scheme.

To the right of the window near the lattice was a large jackrabbit (stuffed), having presumably just hopped out of the broken egg.

Although Easter hats are the things generally featured, it is possible to use almost any line of goods in this window that one wants to feature for Easter selling.

It is a good idea to put in millinery for a few days and then change to Easter suits. Then, in a few days more, change the window again, and in this way you show a large variety of different things and also keep up the interest in your displays.



PANEL BACKGROUND FOR EASTER WINDOW

## PANEL BACKGROUND FOR EASTER WINDOW

HOW TO DECORATE THE WINDOW FOR A SHOWING OF THE EASTER GOODS—THE MATERIALS TO USE AND COLOR SCHEME.

THE Easter window in a millinery store or for the millinery department should be the most elaborate window of the entire year. The women passing by your windows must be made to feel that Easter is near and that you have just the hat for them. The stronger your display, the more forcibly will this be brought to their minds.

If your store has the prettiest window trim in town, it naturally follows in the feminine minds that you have the prettiest and most up-to-date hats. The more progressive the store, the better the opinion of it in miladi's mind.

A successful window must be surcharged with the Easter feeling, and to get this the decorations must be very suggestive of this season.

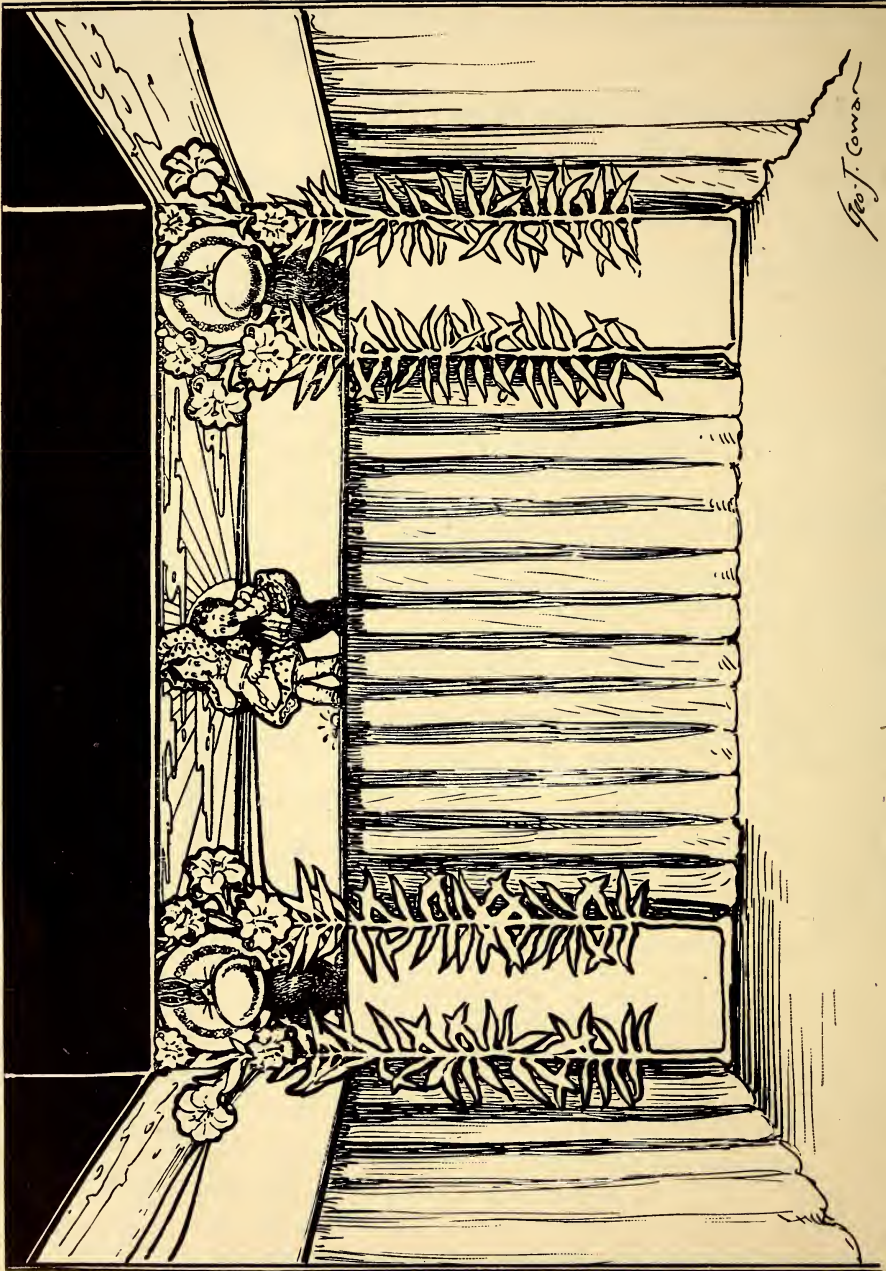
So I have in the opposite drawing planned out a trim that contains a very strong suggestion of Easter, and a trim that will not be hard to construct. You do not necessarily have to be a full-fledged window trimmer to be able to construct this window. Anyone with a bit of ingenuity and taste can carry out the suggestions to a successful termination.

If you do not have a mirror background it will be policy to plait the entire background in white, light-green or lavender tarlatan, the color used depending on the color scheme of the window.

The border is a wide board covered flat with gold foil paper, on which is pasted a frieze of daintily colored, egg-shaped cardboards. These eggs can be cut out of cardboard, matt-board or a heavy paper. Be sure to pick out very delicate colors, such as light blue, pink, lavender, light yellow, light green, etc. Both edges of board are finished off with a width of No. 9 white ribbon, or, better still, with a pure white molding or beading of plaster relief made out of alabastine.

To one side of the center is placed a tall panel, having a border of plain wooden strips covered flat with white felt. The center of the panel is filled with a very light shade of green art denim. The upper part of this panel has arranged on it a cross made of bunches of artificial violets. The lower part of panel is filled in with tall stalks of artificial Easter lilies. Other Easter lilies are arranged back of the panel, and above the border, in order to break the severe lines of the border.





AN EASTER WINDOW WITH SCENIC BORDER

## EASTER WINDOW WITH SCENIC BORDER

COMBINATION SCENIC AND FLORAL DESIGN FOR AN EASTER BACKGROUND—MAKING USE OF EASTER LILIES, RABBITS AND EGGS AS DECORATIONS—A NEW TREATMENT OF OLD IDEAS.

HERE is a rather new treatment of an old subject. The subject or rather subjects used in this decoration are rabbits, Easter lilies and Easter eggs. These things have, of course, been used a great deal in Easter decorations. But because of the peculiar sentiment attached to them they are almost a necessity in a strictly Easter window.

I have, however, used them purely as decorations—in fact, worked them up into a very pleasing panel and border design.

The very wide border that you notice going around the entire upper part of the window is simply a framework covered with muslin. This has painted on it a simple sky and field effect, and in the center two little children with basket and arms full of Easter eggs.

In each corner a rabbit is painted, holding a large Easter egg and having a circle back of each, this circle to be painted in gold.

Each corner also has a panel running from the floor to the border design. This panel is part of the decoration and also acts as a support for the border.

These panels are edged with great stalks of Easter lilies. The lilies themselves surrounding the painted rabbits on the border.

The stalks are made of round sticks wound with green paper, and the leaves are made from green tissue paper. The flowers themselves are of very large size and will probably have to be made to order if you cannot make them yourself.

It is possible to buy the large stuffed white jackrabbits, and if you prefer you can place these jackrabbits on a small support, hidden by Easter lilies, in place of painting the rabbits on the border. The large eggs, too, that they are holding can be made out of papier-mache.

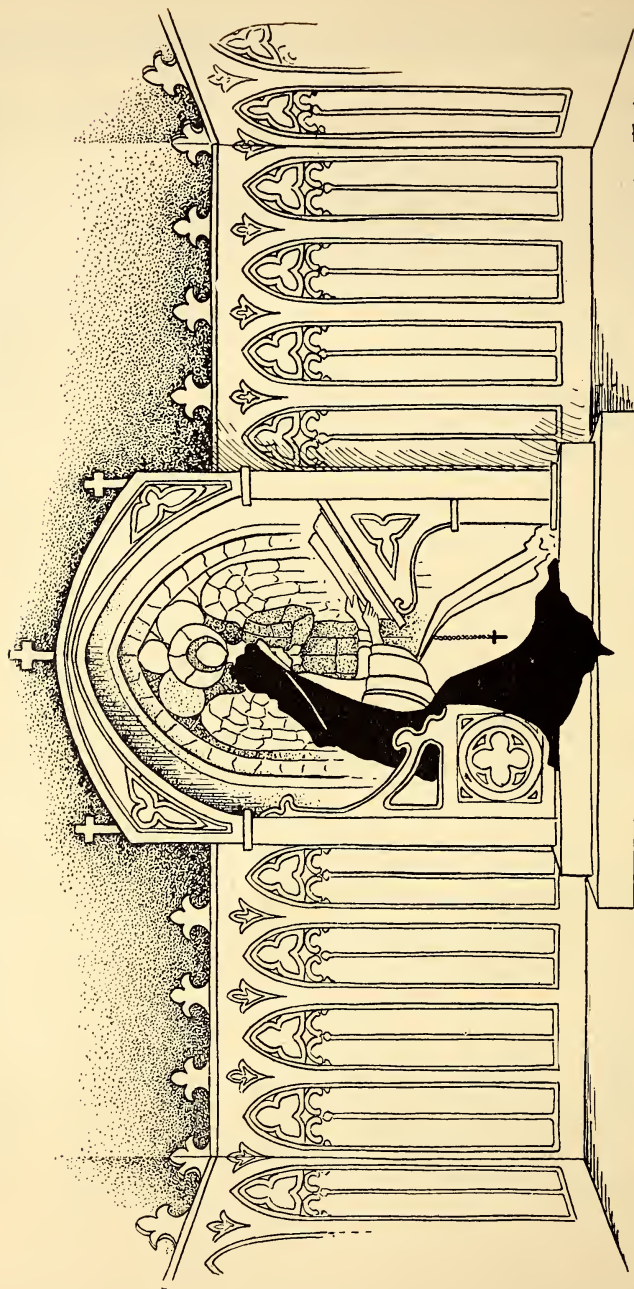
The colors to be used in this trim are the colors used in the scenic painting, being mostly blue and green, and the green and white of the Easter lilies and foliage.

The panels can be of light green or lavender, while the background is of gathered white cloth. This cloth can be tarlatan, sateen, cotton flannel or silkoline.

The colors used throughout the display should be quite dainty. Strong colors used in any spring window are generally quite out of place.

The floor should be covered with pure-white felt or cotton flannel. The cotton flannel will look just like the felt and is much cheaper, besides being washable.

All the panels and border can best be made of wall-board and the painting be done with alabastine.



EASTER WINDOW BACKGROUND IMITATING A CHURCH INTERIOR



## EASTER WINDOW IMITATING CHURCH INTERIOR

THESE is the other side of Easter—the religious feeling that pervades the festival. Realizing that some people would rather incorporate this feeling in this display, I have designed a window of this character.

All through the drawing you will notice different designs or features that are peculiar to church architecture. This gives to the window the decorative feature so much desired.

To carry this idea farther, I have incorporated in the display a wax figure dressed as a nun, posed before a cathedral window, in a sort of church alcove.

The first thing to make is the background. This should be made in sections in your workroom, and when the window is ready, all you have to do is place these sections in the window.

The frames (sections) are covered with white muslin and alabastined a pure white. Over this is drawn the design (as shown in the drawing), and over this is applied the alabastine relief with a bulb. All the relief work is to be painted with gold paint.

In the center of the window, is a representation of a stained-glass window. This can be made by stretching a fine quality of batiste over a frame and painting the design on in aniline colors. Back of this is placed electric lights that show the transparent effect of the window. Where this is impossible, or where it makes too much work, one can get a pretty effect by painting the window design (in delicate colors) in water-colors on the regular muslin background. If possible, the intersections of all pieces of glass that made up the design should be outlined in a dainty line of plaster relief, and then painted in copper or lead color in imitation of the leading.

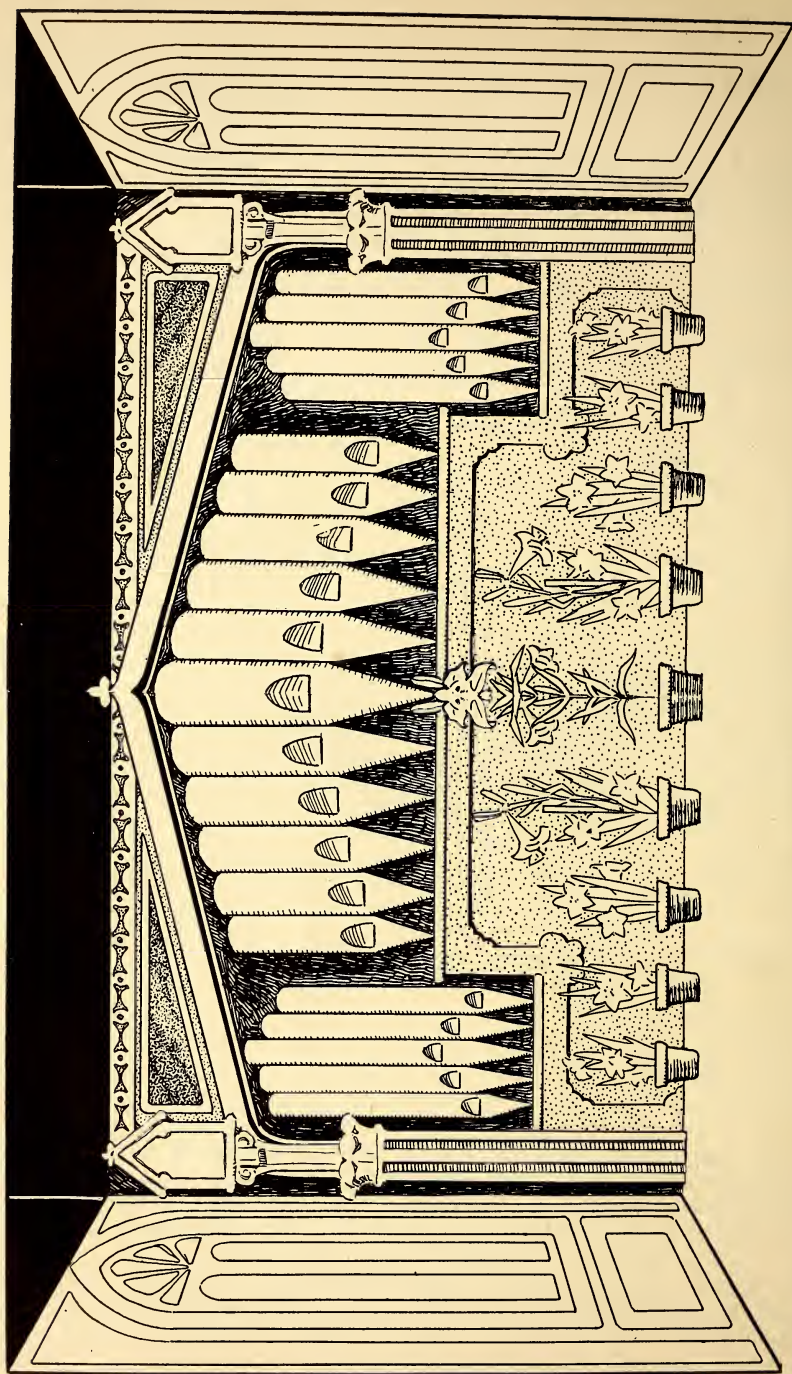
In front of this window is placed the arch effect, which is made up as seen in the drawing and finished in relief, and painted white and gold.

The wax figure is posed as shown, and is dressed in a pure-white gown with an outer robe of purple. The entire centerpiece is raised from the floor by a series of steps.

Some wall-board such as Compo-board, Beaver board, Upson board, Utility board, etc., is the ideal material to use for the background as it gives a perfectly flat, hard surface on which to carry out the ecclesiastical design as indicated in the drawing. The arch, end of seat and end of desk can also be cut out of this same wall-board.

Another suggestion for the imitation art-glass window would be the use of an imported material called windowphanie, which comes in hundreds of designs and when applied to glass makes a perfect imitation of art-glass. I will gladly supply you with information as to the firm nearest you who handles this.

There is also a scenic studio in Chicago that has a way of producing an imitation art-glass window on cloth that can be rolled up and shipped you in a small package. After being used it can be rolled up and stored away for future use or can probably be sold again.



AN ECCLESIASTICAL EASTER DESIGN

## AN ECCLESIASTICAL EASTER WINDOW

AN ORIGINAL DECORATIVE IDEA FOR THE BACKGROUND OF AN EASTER WINDOW—LOOKS LIKE  
PIPE-ORGAN.

**P**RACTICALLY all articles of wearing apparel will be shown in the windows at Easter time. Every new costume will need a new pair of shoes, for it is a known fact that a badly worn shoe will spoil the entire toilet. It will need the Easter bonnet, lingerie, hose, gloves, etc.

I show on the opposite page a very handsome Easter background, designed especially for the showing of all these lines.

The first essential in planning a background for the showing of figures is to build it from the floor up, as this class of display does not obstruct much of the background, and it is necessary in most cases to decorate the entire background.

The background is made to represent a pipe-organ, and by combining with this bits of ecclesiastical architecture and flowers, the Easter idea is brought out with prominence.

The sides of the window can be covered flat with white muslin or wall-board, then painted with pure-white alabastine, on which can be traced the design, as shown in gold paint.

The background can be a framework in the form of an arch, painted in white and gold. Back of this we suggest a flat covering of purple or lavender alabastine.

The organ pipes can be made of rolled-up carpet paper, covered with white muslin, or made of white cardboard. These pipes should be decorated with gold designs painted on.

The color scheme of the window should be worked out in white and gold, with a few notes of some shade of green and purple.

Along the base of the background is indicated a row of potted Easter lilies. These lilies can be of the natural or artificial kind.

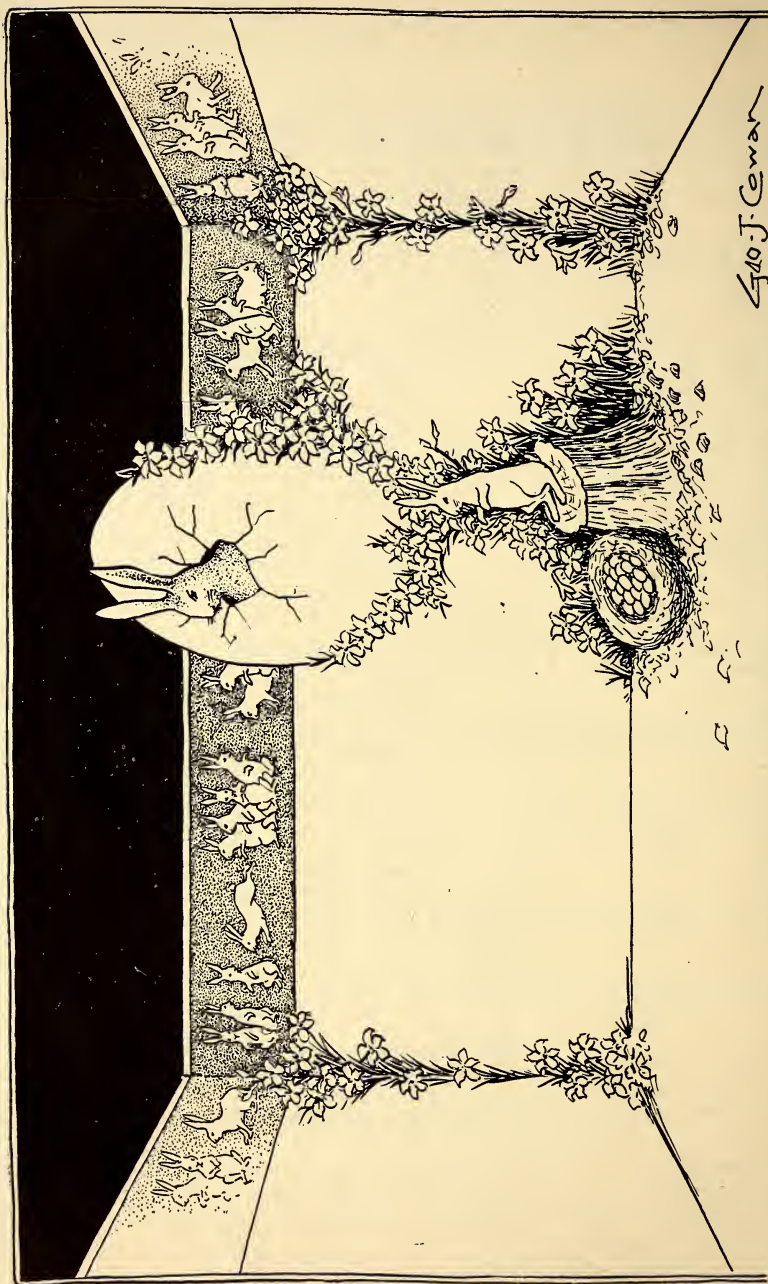
The floor can be covered either with white or green denim, or cotton flannel. If something better is desired, you can use felt or velvet carpet.

A design of this kind is worked out here in its entirety and it is then up to the trimmer to use it just as it is shown or use just those parts of it that will help him in producing just what he wants.

For instance, one could carry the organ idea out still farther by making an imitation key-board and seating one of the figures in the act of playing the organ. Another idea would be to have the organist dressed in the regulation surplice.

Very beautiful Easter show cards can be gotten up to go with a window of this kind. An elaborate show card in an Easter window is allowable, because of the fact that so many fancy post cards and Easter cards are gotten out for this occasion and the show card can therefore partake somewhat of the nature of an Easter card.





G. J. C. C. C.

AN EASTER WINDOW BACKGROUND FEATURING RABBITS

# AN EASTER WINDOW BACKGROUND FEATURING RABBITS

SHOWING A DESIGN THAT IS EASY TO MAKE AND OF SUCH A NATURE THAT IT CAN BE ADAPTED TO ANY SIZE WINDOW AND ALMOST ANY LINE OF GOODS THAT YOU WANT DISPLAYED.

EVERY Easter season finds the trimmer busily planning some beautiful Easter display. Some stores want very elaborate settings, while others want something rich and simple. For the boys who cannot go to a great expense, and who want room in the window to show goods, I have planned out the background shown in the drawing.

This window deals entirely with the rabbit-and-egg idea, made so popular by the German legends. In connection with this idea is shown Easter lilies. These lilies add much to the beauty of the window and take away the harder outlines of border and corners.

The border that runs around the entire top of the background is either a wide board or strip of wall-board covered flat with a white alabastine on which is painted the groupings of rabbits. The background of this border can be white, with brown rabbits thereon, or can be in light green, with white rabbits.

The large egg in the center can be a frame, covered flat with white muslin, and the protruding rabbit's head painted on; or can be of white felt, with the rabbit's head done in brown pastel. Another very pretty effect would be to have the large egg made in relief out of papier-mache. In fact, some houses carry some such design that can be used for this centerpiece. About the simplest method would be to cut the egg out of compo-board or beaver board.

Below the large egg can be arranged a clever little grouping of an old rustic stump, at the base of which is quite a large nest, full of bright-colored Easter eggs, and on the top of stump can be placed a large stuffed jackrabbit, or if that is not obtainable, a large stuffed cotton-flannel rabbit can be used.

Several of the firms that handle artificial flowers for window decorations have put in a supply of these large stuffed jackrabbits, and they certainly are beauties, and, not being expensive, are just the thing to get, as they can be used from year to year.

Up each corner of the window can be arranged Easter lilies, and back of the stump and part way around the border of the large egg centerpiece.

The drawing will show quite clearly the arrangement. These Easter lilies can be procured in crepe paper or cloth. Of course, the crepe paper flowers are less expensive, and, where a great many are needed, are all right. They can be bought either in single flowers or on branches, with from two to six or more flowers on a stalk. For interior decoration these stalks look very pretty when placed in regular flower-pots or jardinières.

If you are not enough of an artist to paint the rabbit border or the large centerpiece with the rabbit's head protruding from the opening, you can have it done by some local painter or sign artist. Better still, you can have it painted by one of several firms in Chicago who make a business of scenic work for windows. I will gladly supply you their names.

The background of the window can be a plain surface such as is made from wall-board, or it can be of gathered or plaited fabric or of mirrors. In fact this design will fit in practically any window having a common type of background.





AN ORIGINAL BACKGROUND DESIGN FOR EASTER



## ORIGINAL EASTER BACKGROUND

AN EASTER IDEA THAT WILL ATTRACT THE OLD AS WELL AS THE YOUNG—CAN BE USED FOR SHOWING ANY LINE OF GOODS IN ANY STORE—EASY TO CONSTRUCT.

THE Easter season appeals very strongly to the child, and it might be well to take advantage of this fact in order to gain the attention of the buyers through the children. All people have more or less of the child feeling in them, no matter how old they have grown, so that a design such as we illustrate will be sure to attract the attention of almost everyone.

The rabbit, the highly colored eggs and tiny chickens are the symbols of Easter to the child mind. The Easter lily and any bit of church architecture, when used in a window, are good decorative motifs for the grown person.

So in this design I have made use of the rabbit, Easter eggs and Easter lilies as decorations.

As the drawing suggests, this window has a mirror back. Cover all the mirror frames with very wide bands of plaited lavender tarlatan, and finish off the corners with large rosettes of scissored tarlatan in the same shade.

Diagonally across the glass is stretched a similar band of tarlatan, extending from one corner of the border to just underneath the rabbit's nest.

The main decoration consists of the large rabbit in a huge nest full of eggs. This entire piece can be cut out of wall-board covered flat and painted natural colors; or better still, the nest can be made of twigs, rags, string and straw, and placed on a shelf that is hid by the foliage underneath. In this nest can be placed large plaster eggs, colored in bright colors and fanciful designs. The rabbit can be a large stuffed jackrabbit. These rabbits can be bought from the dealers in artificial flowers. You can also procure rabbits of papier-mache that would answer this purpose well.

Underneath this nest and all about it are clustered artificial Easter lilies and foliage. These lilies can be had either made of crepe paper or out of cloth. It is really best to buy the better grade in cloth, so that you can use them every year, and of course they look much more natural. However, if a great quantity is to be used it will be cheaper to use those made of paper.

In one corner you will notice a large cluster of these Easter lilies. This bouquet is tied with a large bow of wide ribbon in white and lavender, or just in plain white.

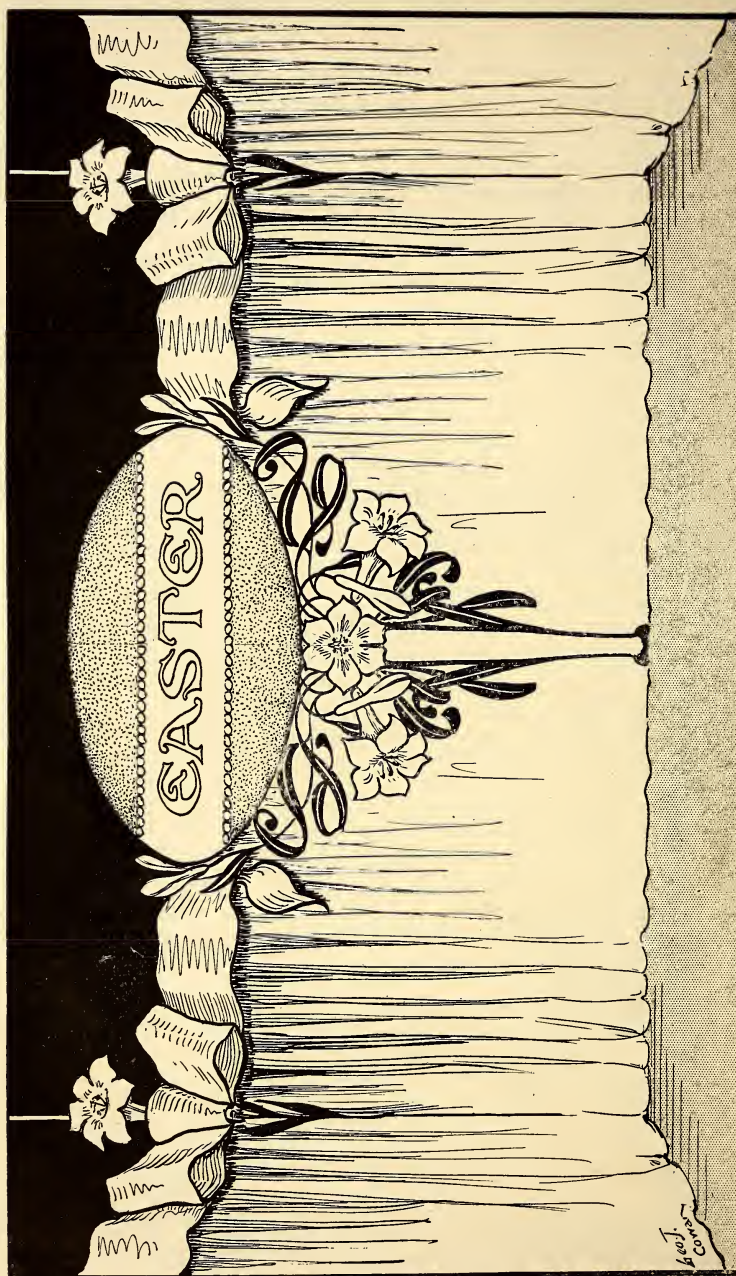
The other corner is finished off with a large egg, cut out of light lumber, covered flat with white material and the letter "E" painted on in gold. From this corner along the border and extending towards the large nest are arranged graduated sizes of these eggs, and on them is spelled out the word "Easter" in gold.

Several sprays of lilies are fastened back of these eggs. Different-sized egg-shaped bits of cardboard are fastened to the tarlatan in the corner that covers the framework of the mirror. In fact, it might be a good idea to scatter these white egg-shaped cardboards over this tarlatan all over the window.

To have the Easter lettering on the large eggs most effective, it would be best to make the letters in plaster relief, and then paint them in gold. The process of making these relief letters is fully described in another chapter in this book.

The floor can be covered with a white double-faced cotton flannel, but if white goods are shown I suggest you use a shade of lavender. This will make the white goods stand out more prominently.

If you do not have a mirror background the prettiest covering for the back of the window would be a heavily plaited pure-white tarlatan.



EASTER BACKGROUND USING EGG AND LILIES

## EASTER BACKGROUND OF LILIES AND EGG

ORIGINAL BACKGROUND IDEA FOR AN EASTER WINDOW—EFFECTIVE TREATMENT OF SUCH EASTER ACCESSORIES AS LILIES, EGGS, RABBITS, ETC.

**Y**OUR windows for this great fashion event should be installed by the first of April. This means that you should do your planning early.

In this book I show a good variety of Easter ideas, thus getting to you a fine assortment. This is done in order to help out the trimmer who has put in many Easter windows and may have already made use of some of these designs.

The idea which is illustrated on this page makes use of an enormous egg and clusters of Easter lilies. A wide ribbon bow is introduced. This conception is high class and not as spectacular as most windows of this nature.

The large egg is simply an oval cut from wall-board, painted with alabastine or covered flat with some dainty colored felt. The fancy-work and lettering should be in gold.

This window is an illustration of how to make use of wire for reinforcing large bows of ribbon and for the stems of flowers.

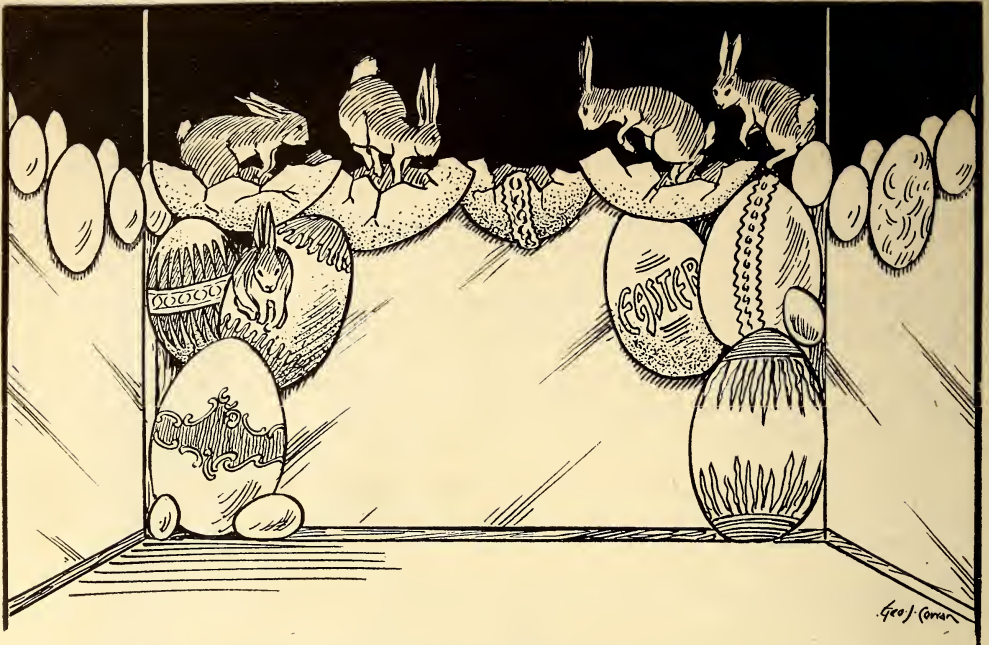
Take for instance, the cluster of Easter lilies below the larger egg. These are made of crepe paper several times the usual size. All the stems are of heavy wire, wrapped with green crepe paper and shaped into the beautiful curves shown in the drawing. The leaves are strips of green crepe paper several inches wide and from twelve to eighteen inches long, fastened on wires. Thus it is possible to work out more of a conventionalized treatment on the L'Art Nouveau design.

The other use for the wire is to place pliable wire in a hem on the wide satin used for a ribbon in the corners. This wire can be bent into any shape, thus making it possible to make the loops of the bow stand out just as you want it, and it will always keep its shape.

One of the very large Easter lilies is used in each corner. If you prefer to use the regulation stock size of lilies you will have to use more than I indicate. They can be used in the same manner. I simply indicate the large ones as something new and a change from the more common size.

This design is especially good to use in connection with a daintily colored tarlatan background. It can however, be used with gathered plush, mirrors, or hard wood.





## EASTER BACKGROUND OF RABBITS AND EGGS

SOMETHING ENTIRELY NEW AND ATTRACTIVE FOR USE IN YOUR WINDOW BACKGROUND—THE ENTIRE IDEA CAN BE USED OR ONLY PART OF IT.

**T**HIS window is especially clever and will appeal to the children very quickly. Grown-ups who still have a touch of youth in them will be equally interested. The window thus appeals to all ages.

The idea is to make a sort of arch on the back of your window out of large Easter eggs. The eggs at the top have been broken open and rabbits are seen in the act of jumping out of the shells.

There are several ways that this background can be made. Probably the simplest method would be to cut the eggs out of flat sheets of wall-board and paint in dainty colors of alabastine imitating fancy Easter eggs.

These large eggs are then nailed to a light framework. The broken eggs at the top are fastened to a narrow board that runs across the tops of the window.

The rabbits are made in the same manner as the eggs, cut out of cardboard or light lumber or wall-board and painted in natural colors.

I indicate this background idea as used against a mirror back. It can also be used in any window, against cheesecloth, tarlatan, plush or paneled wood.

It is doubtful if a display of women's garments would look particularly well in this window. It is designed more for the showing of such lines as shoes, underwear, hosiery, hats, furnishings, novelties, Easter cards and favors.

You can also procure regular papier-mache rabbits now at a very low price that would be just the thing for this window.

One can introduce nests of real Easter eggs placed about the floor of the window. Instead of a nest you could use fancy baskets with great bows of ribbon on the handle. A show card shaped like an egg and held up by a rabbit would be very attractive.



## A CHICKEN WINDOW FOR EASTER

**I**N THE above illustration I show an original background idea for a chicken window that can be made use of by any store. Everything about it can be had in any town and at practically no expense.

In the first place the background of the window is made to represent a fence enclosing a yard. A high board fence can be built around the window, as shown in the drawing. Be sure to use old, weather-beaten boards, so that the fence will look real. New boards do not give the fence as pleasing an effect. If you have to use new lumber, I suggest you paint the fence a color that will make it look weather-beaten.

Another cheap and easy way to make the fence is to cover the background flat with muslin and paint on it as near as possible a weather-beaten high board fence.

The window is then divided in half, or in such size space as you desire by means of a wire netting or chicken wire, extending from the plate glass to the background of the window.

In one of the sections of this window is arranged a barnyard scene, while the other half of the window is used for the display of merchandise.

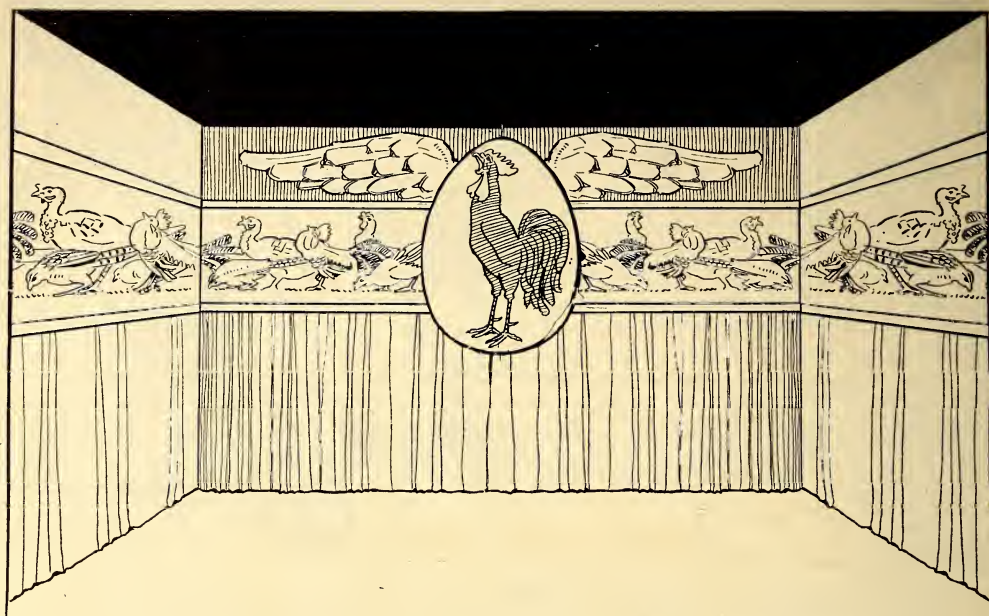
The barnyard effect is easily made by placing in the corner a small tree, procured from a grove near the town. All the leaves should be taken off this tree and the branches covered with artificial paper leaves. These leaves can be bought already made or can be cut from green tissue paper.

Next get a stump of a tree, some small logs, and plenty of gravel for the floor.

A live rooster, a chicken or two and a brood of tiny chicks can then be installed in this wired-off section. The element of life and motion and the novelty of the little chicks will be enough to attract much attention. Add to this the fact that it is Easter that is tied up to the well-worked-out background and you have a window that will give your store great publicity.

Whatever window cards are used should bring out the Easter feeling.





## PICTORIAL BACKGROUND FOR EASTER

**I**N THE above drawing I show another original background idea for an Easter window. This background has a deep border on which is painted a row of barnyard fowls. There is a wall-paper border that can be had, showing a flock of fowls similar to the one indicated in this drawing. This border can be had from practically any store that handles wall-paper. If the dealers do not keep it in stock, they will gladly send for it.

In the center of the background I show a large egg-shaped oval on which is painted in a strong and bold postery manner a rooster. This oval is cut out of wall-board, painted with a dainty shade of alabastine and then the large rooster is painted on.

On either side of this egg-shaped center-piece I show large wings painted on the border, or better still, they can be made from a great quantity of large feathers pasted on a large piece of wall-board cut to shape.

Another idea would be to decorate the border with various feathers taken from the millinery stock.

The background itself can be of gathered cloth as shown in the drawing, or it can be of mirrors or paneled wood.

The floor of the window should be in some color of felt or daisy cloth to go with the balance of the trim.



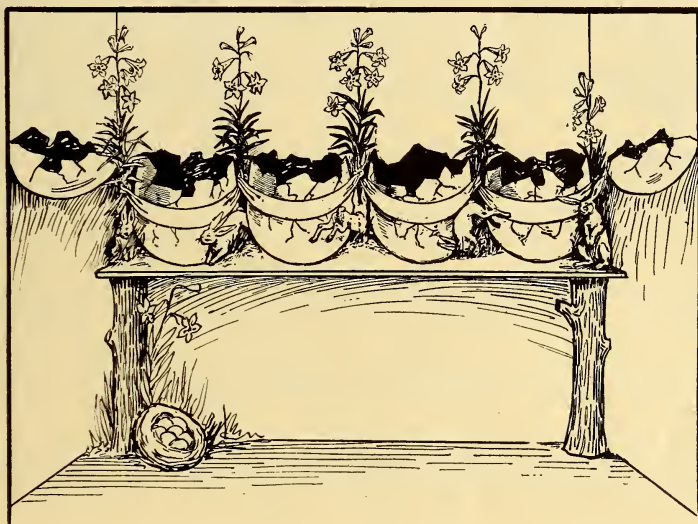
## A CLEVER EASTER WINDOW

AN IDEA FOR USE IN A WINDOW BACKGROUND FOR EASTER

EVERY succeeding year makes it harder for the trimmer to find a really original or absolutely new decorative idea for an Easter window. Yet one can adapt old ideas to the newer methods of decoration and get out something that, if not absolutely original, appears to the majority to be so.

The idea which is shown herewith is original in treatment. Two tall stumps are placed in the corners of the window and a rustic or weather-beaten board extended from the top of one on the top of the other.

On this board is arranged four enormous egg shells with the tops broken off. These shells can be made of papier-mache. Stuffed rabbits are posed about these eggs, while large artificial Easter lily plants are placed just back of and between the eggs.



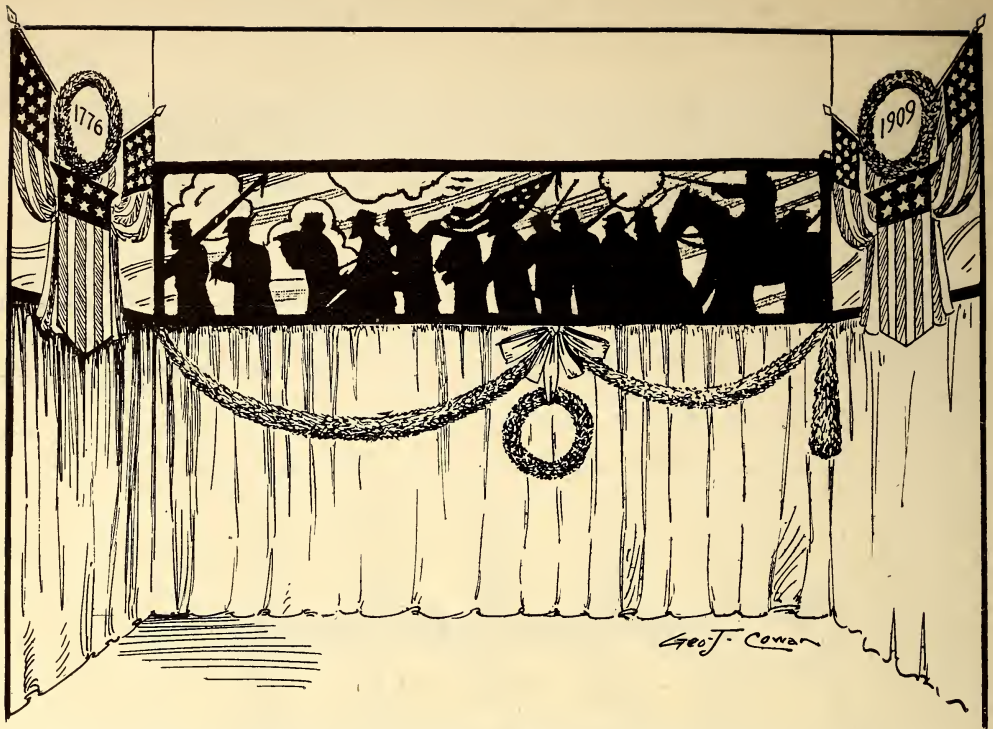
Displays of goods can be placed on fixtures protruding from the broken egg shells.

Smaller egg shells can be used on the sides of the windows as a finish at the top. At the base of the stumps one can arrange a large nest filled with real Easter eggs. About the nest it would be well to place Easter lilies, green fern foliage and imitation grass or moss.

If it is impossible for you to get stuffed rabbits you can make them out of white cotton flannel and have them stuffed to shape. It is also possible to buy rabbits of papier-mache.

Ribbons are used to hold the large eggs together, the ribbons being twisted about the stalks of the lilies.

Imitation grass should also be used on the shelf. If you do not care to buy the artificial grass procurable from your artificial flower house you can make use of excelsior, dyed green. This makes a good substitute if it is only dyed dark enough.



## SILHOUETTE DESIGN FOR DECORATION DAY

THE original idea which I show here as a decoration for a Memorial day window, has, as a background border, a silhouette or cutout design representing a portion of the G. A. R. parade.

This design can be painted in black against a white or light blue background of cloth that has been stretched over a frame. Or the figures can be cut out of black paper or cardboard and applied to the frame or panel.

First in the procession is the color bearer. The third and fourth figures are the fife and drum. Then comes another flag and a group of infantry. The last figure is that of an officer on horseback.

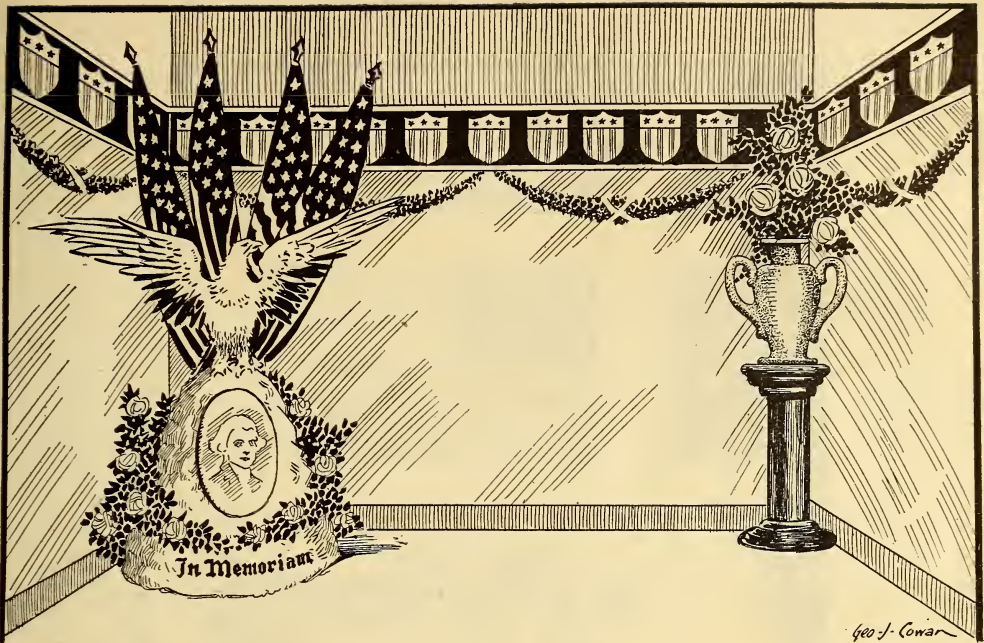
The predominance of black is well in keeping with this memorial event.

The borders of the sides of the window are treated with decorations in red, white and blue, being principally a banner surmounted with a wreath of evergreen and several crossed flags.

One evergreen wreath contains a card with the year 1776 lettered on it, while the other wreath holds a similar card with the year in which you put in the window.

Draped across the back of the window and suspended from the silhouette border are garlands and wreaths of evergreen or other foliage and flowers.

The background itself is of some white gathered or plaited cloth, such as silkaline, sateen, cotton flannel or felt. If felt is used you probably would get a better effect by stretching it perfectly flat.



## “IN MEMORIAM” WINDOW BACKGROUND

**T**HE store can advertise itself very effectively through its show windows, not only to secure an immediate sale of merchandise, but also to derive permanent publicity.

This can be done in various ways, but in this article I shall only mention this idea, viz.: Convey through your show windows the impression that your store is thoroughly up-to-date.

It is the up-to-date store that gains the confidence of the woman buyer to a wonderful degree. The most fashionable merchandise is unquestionably the most desirable, and if your store is considered strictly up-to-date you naturally have assumed greater importance in the eyes of the buyers in your town. This confidence makes them unconsciously place a greater value on the goods they get from your store.

You can gain this reputation for being up-to-date in many ways. Chief among them is to keep thoroughly posted on coming events and have them reflected in your windows and your advertising.

For instance, just before Decoration Day you can trim your window in honor of the coming event, and not only demonstrate that you are wide awake to what is transpiring in the country, but you also claim a certain share of good will and appreciation from everyone that is at all patriotically inclined.

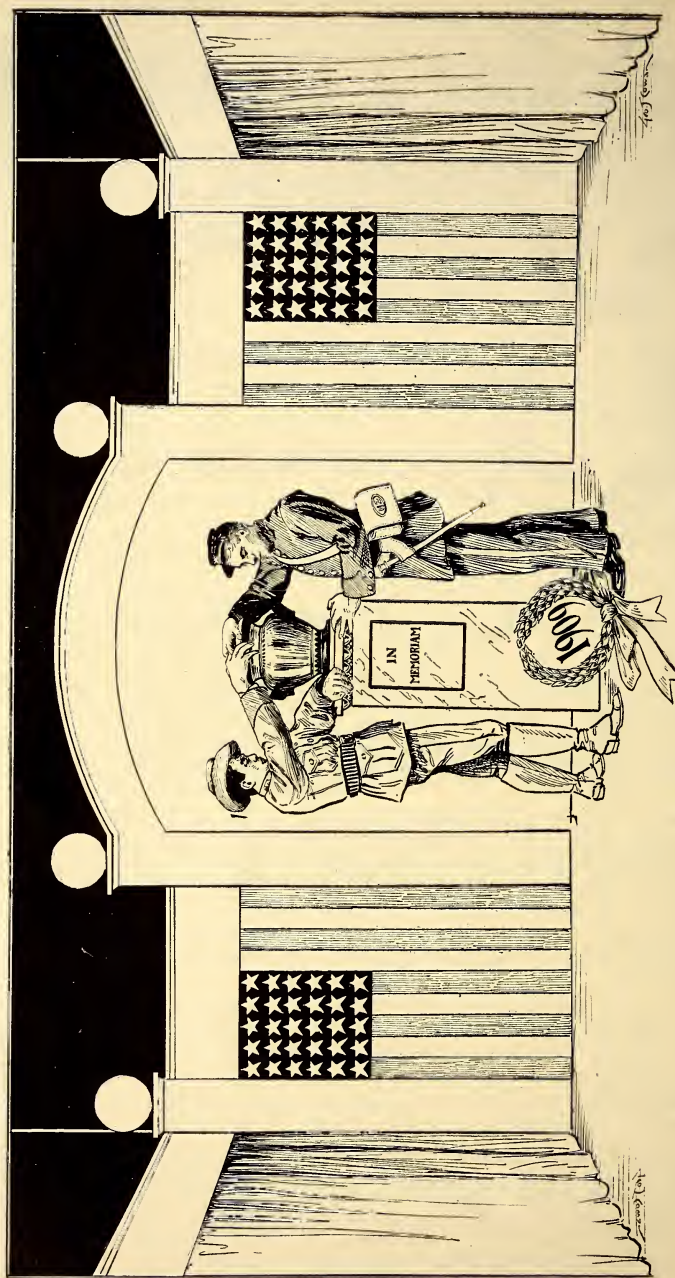
This window background has at the top a border of red, white and blue shields. A border like this can be bought either in bunting or crepe paper.

In one corner of the window is a pedestal, on which is placed a large vase of real or artificial flowers, in the other corner is an imitation of a rough stone, on which is chiseled the features of some prominent American. This stone effect can be produced by pasting heavy paper, first soaked in water, over a rough framework. The head can be a bas-relief panel fastened in this papier-mache, or it can be a picture fastened to it.

A large eagle, stuffed or cut out of cardboard, is mounted on this rock, while a cluster of large flags is grouped back of the eagle.

This background is of such a general nature that almost any line of goods can be shown in connection with it.





A MEMORIAL DAY WINDOW USING WAX FIGURES

## BLUE AND GRAY MEMORIAL DAY TRIM

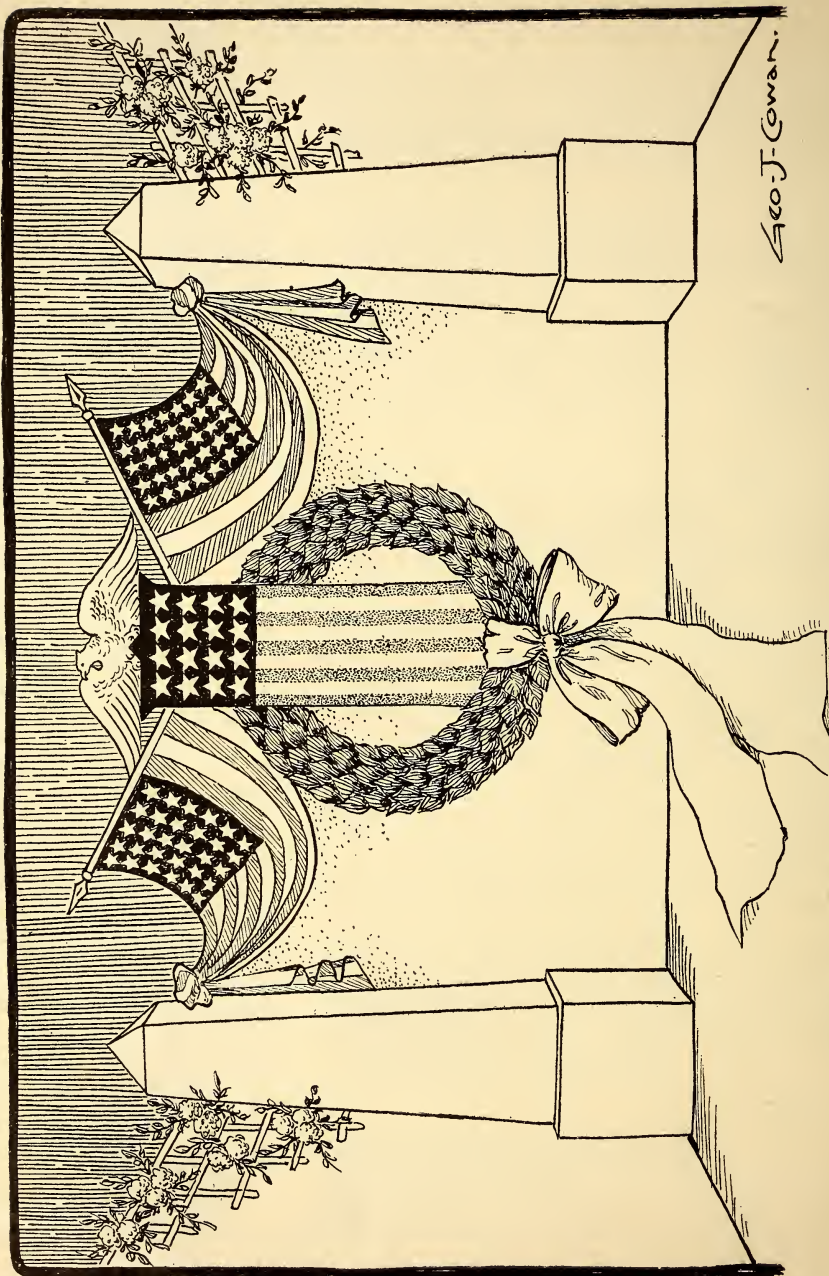
A GOOD window to commemorate the day set aside to honor our country's dead heroes, is not one of the easiest things for the average trimmer to plan out and install. Too often the window becomes a riot of red, white and blue bunting (of the very cheap order), tombstones, grave-yards, etc.

Too much cheap bunting in a window gives it much of the appearance of a lemonade stand. In regard to large tombstones, scenes of cemeteries, etc., there are few people who care to find these things back of the plate glass of a show window. It is not necessary to place the somber aspect of the day to the front; rather try to make it a day of honor to soldier dead. Bring forth the memory of their thrilling deeds and successful battles.

This patriotic and martial treatment of the day in your decorations will be very attractive. To this end I am showing a window design that has a severe, yet beautiful architectural treatment for the background. This is made mostly from inch lumber covered flat with white felt. The two panels in the back are filled in with flags. The panel made by the arch is covered flat with alabastine and acts as a fine background against which to pose the two wax figures dressed in soldier's uniform.

These uniforms will depend in a measure on what you will be able to borrow or otherwise procure. From the local armory you should be able to borrow several different suits such as the brown summer suit and a blue wool fatigue suit. The prettiest idea would be to dress one figure as a union soldier and the other as a confederate. Thus you would have the North and South joining hands in honoring the heroes from both sections.

The vase can be filled with a huge bouquet of flowers and is a much prettier way of observing Memorial Day than using a tombstone. A large laurel wreath tied with ribbon is shown against the base of the pedestal and encloses an appropriate window card. You could put in a list of dates that represent the different wars.



MEMORIAL SHAFTS INTRODUCED INTO DECORATION DAY WINDOW



## MEMORIAL SHAFTS IN DECORATION DAY WINDOWS

THE greatest fault with Decoration Day displays, or any other patriotic trims, is that they are invariably nothing but a grotesque mass of red, white and blue bunting. Unless great care and very good taste are used, it will be hard to get out a clean-cut display.

Many trimmers do not think it in good taste to put representations of monuments in a window. I admit that most monuments that are put in windows are a disgrace, but yet the idea, if worked out well, is a very strong feature for a display of this nature. Of course, this thing must be left to your own taste. In the drawing I include the monuments, but, if you prefer not to use them, the corners can be filled up with trellis-work, overhung with flowers. The arrangement of these shafts in connection with the rest of the design would make a very pleasing display.

In the drawing is shown merely a background treatment that is suggestive of the day and occasion. It is really very simple, and, for that reason, I can recommend it to almost anyone. The two shafts are made of wall-board, and painted with white alabastine. In plaster relief one can work up some bas-relief, such as wreaths, or a cross, or some pertinent phrase of words. Of course, all to be in white.

In the center is a shield, shaped as shown, out of wall-board, painted in red, white and blue. On top of this shield is an American eagle, either stuffed, made in relief of papier-mache, or painted on a cut-out cardboard.

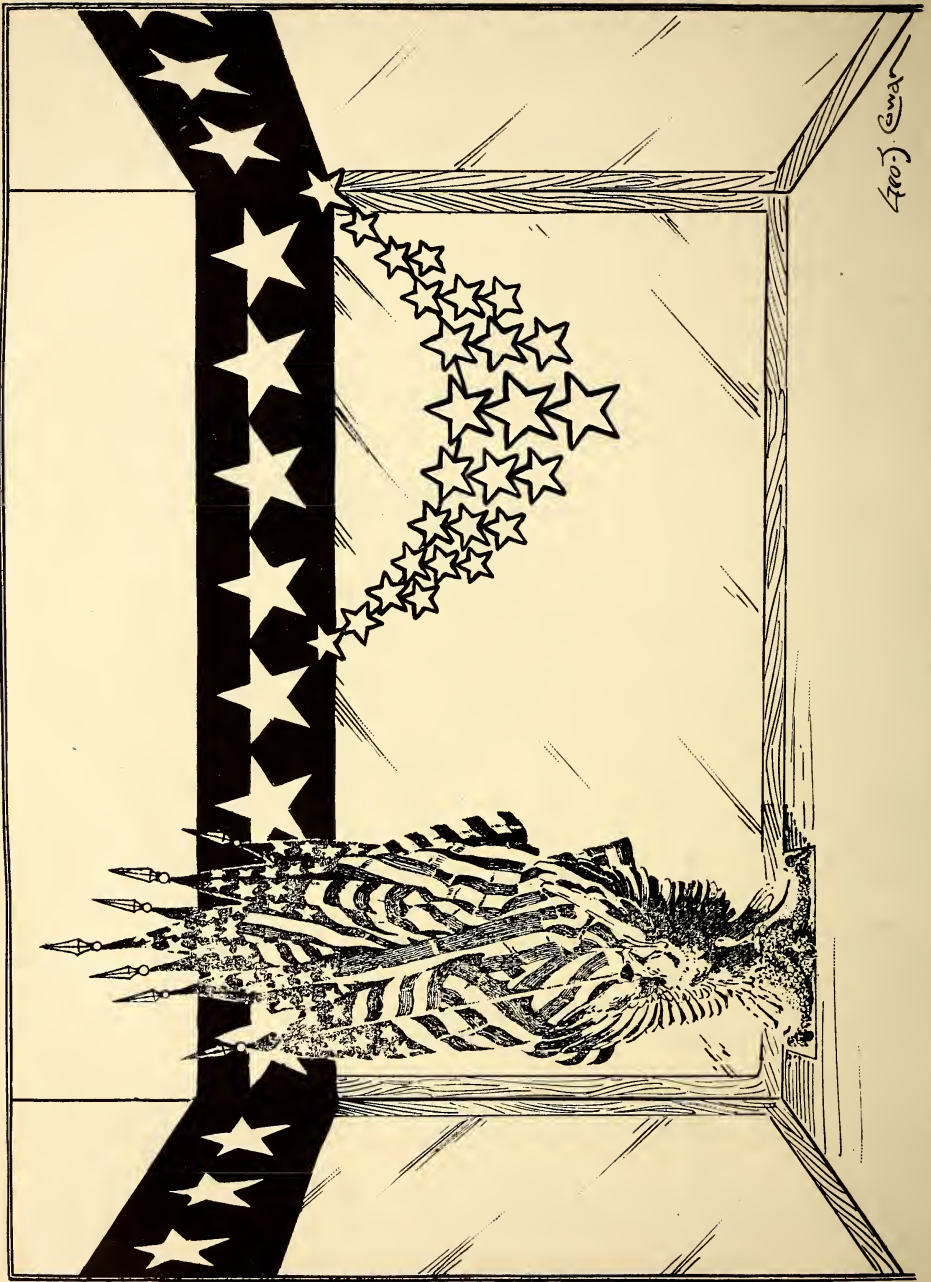
This shield is partly surrounded by a large wreath, made of artificial green leaves pasted on a frame, or of evergreen sprigs attached to the frame. To the lower part of this wreath is attached a bow of very wide ribbon, made from black and white ribbon, to typify mourning. There is not much black put in the display, as it is too sombre, and carries out the idea of death too strongly. All you want is a mere suggestion of the death and an overwhelming suggestion of the glory and triumphs of the nation's arms.

From each side of the shield is draped a flag, as is clearly indicated in the drawing. These flags should be of good-quality soft bunting, so that they will drape prettily.

Here is where we get in the tribute of flowers. On the sides of the window are built pure-white lattice-work, on which is clustered artificial snowballs.

The background of the window should be in pure-white, preferably plaited, tarlatan, as this will give it more atmosphere. Practically the entire floor space is left for displaying of goods and almost any line of goods can be displayed. But only a few things, remember.

By eliminating the tombstones and black and white ribbons, it would be possible to use this design for almost any patriotic display, such as the Fourth of July or Washington's Birthday.



A WINDOW BACKGROUND GOOD FOR ANY PATRIOTIC EVENT

## A BACKGROUND FOR ANY PATRIOTIC EVENT

AN ORIGINAL WINDOW BACKGROUND DESIGN THAT CAN BE USED FOR DECORATION DAY,  
FOURTH OF JULY, WASHINGTON'S OR LINCOLN'S BIRTHDAY OR  
ANY OTHER PATRIOTIC OCCASION

THERE are so many occasions during the year for which it is necessary to get up patriotic displays that any ideas and designs pertaining to this subject should be welcome to every trimmer.

After putting in several displays of this character one is very apt to run out of ideas, and therefore a new treatment of this rather old subject ought to help someone out in his planning of a window for any patriotic event.

This subject, as above mentioned, is very old, so that what one must do is to try to treat it in some new way. The materials to work with are found in all forms of war implements and paraphernalia and in the different use of red, white and blue colors.

It is a question which is the best kind of window to use, one with only a suggestion of the subject or one simply filled with decorations, relics, flags, set pieces, scenic work, etc. The occasion, store, goods to be shown, etc., all must enter into the solving of this question.

For a window that one must display goods in, I believe it best to simply suggest the event by simple and artistic decorations, leaving plenty of room for goods and plenty of chance for the goods to be seen.

Therefore I have designed such a background—one that is easy to construct and one that is neat and artistic. The great trouble with the majority of patriotic windows is that the decorations are overdone and far too profuse.

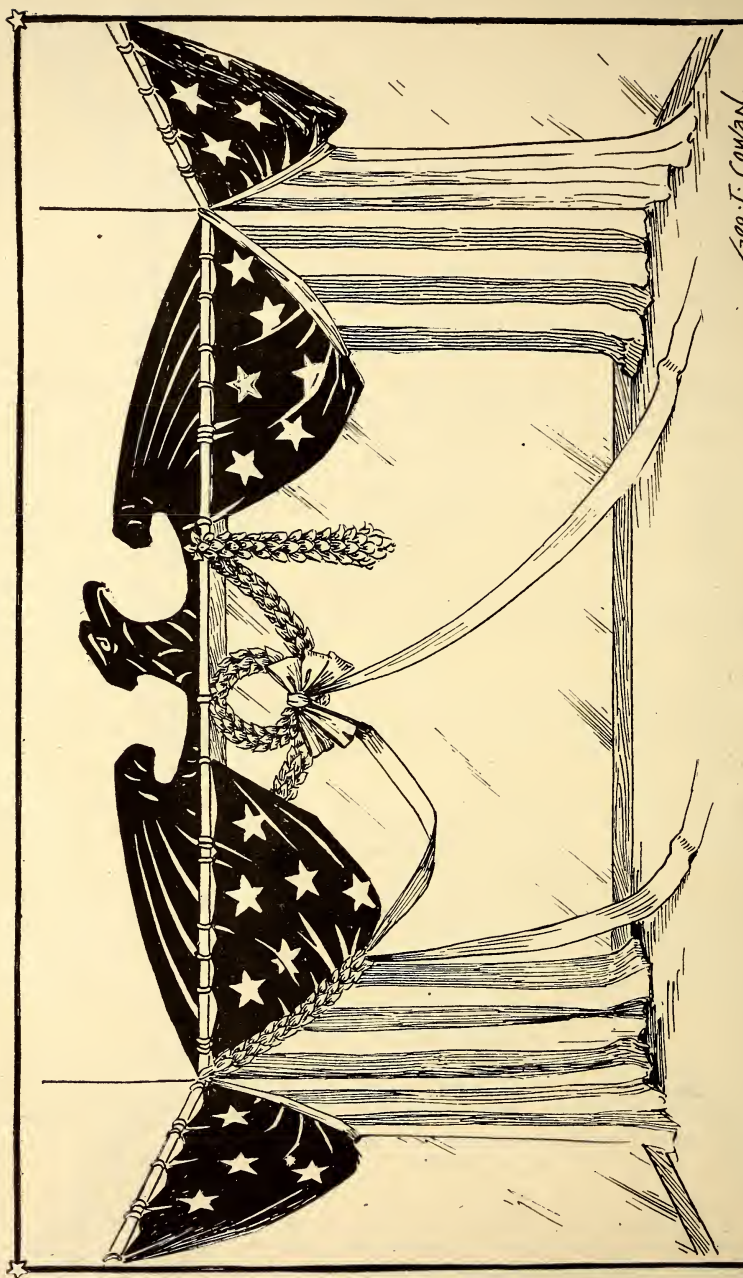
The entire border is a simple frieze of white or silver stars on a blue field. This border is simply a blue cloth stretched over a frame with stars of white or silver painted on. These stars can also be cut out of paper or cloth and applied to the blue cloth.

In one corner, as shown in the drawing, is a stack of good-sized flags. In front of this stack is placed a papier-mache or plaster eagle. This eagle can be had from any of the store-fixtured houses and should be painted in gold. The flags should be of silk or wool bunting, and the flag poles should be of good quality varnished, and tipped with brass spear heads, or wooden spear heads gilded.

It is this perfection of detail that gives the refined and elegant touch to any window. A very pretty conceit is that of having different sizes of stars cut out of silver cardboard, suspended in garland shape, as shown in the drawing. One cord holds the upper row of stars, while the rest of them are suspended in pendant form from this cord. You can also use this treatment on the sides of the window if you want it more elaborate.

There is plenty of patriotic feeling and color in this design if you want to have the goods on display show to advantage. If prices are used on the goods, you can use small flags as price-tickets and a larger flag for show cards.





Geo. J. Cowan.

WINDOW BACKGROUND FOR A PATRIOTIC DISPLAY

## PATRIOTIC DISPLAY

A NEW TREATMENT OF AN OLD SUBJECT—SIMPLE, VERY EFFECTIVE AND EASY TO MAKE—CAN BE USED IN ANY SIZE OF WINDOW IN ANY STORE

**T**HERE is generally a tiresome sameness about all displays inclined toward the patriotic. This sameness is a thing one must avoid. You want to use flags, bunting, eagles, wreaths, shields and all those decorations that in themselves suggest your subject, so that it must be the treatment of these decorations that is new.

In the design I have planned for you, I have made use of only the flags, eagle and wreath, and in my use of them have struck a new note or two. Take, for instance, the eagle. Here we have an eagle that, by spreading out its wings, makes the border, top and center piece of the window.

This eagle is simply cut out of light lumber or wall-board, in the design shown in the drawing. If lumber is used it must be covered with paper or cloth, and given a heavy coat of gold paint. The surface of the wall-board is already prepared for the gold paint. The eyes and outlines of feathers (indicated in the drawing by the white) should be painted in a deep brown. This will give you a handsome border design in the shape of a gold eagle, in strong, bold lines. This I believe to be entirely new, and can be made of a size to fit any window.

Now we come to the flags, and here we have another new idea. Instead of these being flags, they are nothing more or less than curtains, made with a blue field at the top and white stars sewn on. This blue field is cut of such a size that when these curtains are tied back the blue field ends, and the red and white bars begin where the curtain loop passes over the curtain when it holds it back.

Of course, this will entail some work, and should you not care to make these curtains after that pattern you can just as well use large flags in their place.

Here comes the finishing touch. In the center you will notice a wreath. This can be made of some form of evergreen or hardy green leaf. But instead of using nothing but wreaths, you can use only one, and the rest of the foliage decoration is made into a garland that drops down from back of one curtain, falls underneath the wreath and is thrown up over the curtain pole at the other side.

I also show one of the curtains or flags being held back by a band of this same green foliage. This can be used on all the curtains if you prefer. If a green leaf is used, it might be well to buy the artificial variety, as they will not wither and are especially easy to work with, because they are of uniform size and have wire stems. A good, heavy leaf should be used and one that is of deep-green color.

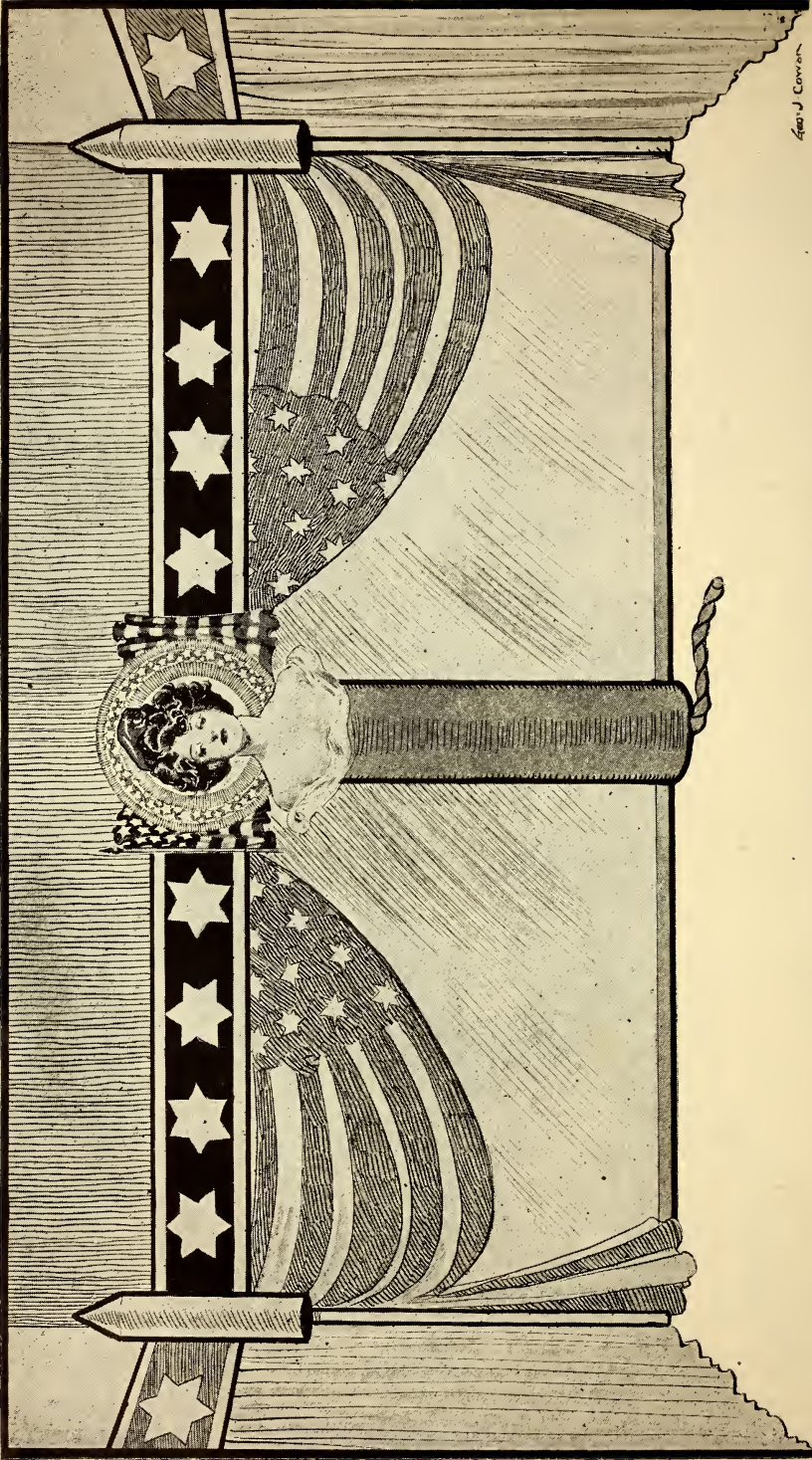
The ribbons, as I show them in the drawing, should make a pleasing arrangement. A large bow is made at the base of the wreath, while one streamer drops gracefully to the floor and the other is looped up to the curtain cord of foliage and pulled through it and then to the floor.

A solid-color ribbon can be used; either the white, red or blue, or all three colors could be used. I think plain white ribbon would be the most effective.

This design is indicated as being used in front of a mirror background. Of course, you realize you can use this same treatment in front of any kind of background, either glass, wood or cloth. If it is of cloth, it should be of pure white.

Patriotic accessories, such as guns, swords, fancy show cards, etc., will all go well in a window of this kind. You may not be able to use all these ideas, but even one will help to make your windows different from the rest.





A GODDESS OF LIBERTY PATRIOTIC BACKGROUND



# GODDESS OF LIBERTY WINDOW BACKGROUND

MAKING USE OF LARGE FLAGS, LARGE IMITATION FIRECRACKERS AND ROCKETS AND A WAX HEAD

**H**ERE is a neat, high-class background design for a Fourth of July window. As indicated in the drawing, the background is of the regular mirror type with gathered cloth at the sides. This same design can, however, be used in connection with any type of background, either paneled wood or cloth covered.

The background is bordered with a wide board covered with deep-blue cambric or cotton flannel. The edge of this border is finished off with a band of wide white tape, ribbon or molding. Cut-out stars fastened along this border as shown in the drawing. These stars can be cut from white cardboard or silver matt-board or metallic paper.

The two large sky rockets are made up by the trimmer, being merely a long strip of wood, the cylinder shaped head being made out of cardboard covered with bright-colored paper. These sky rockets are placed in the corners of the window.

The center-piece is a very clever idea, being an imitation of an extremely large firecracker from the top of which protrudes a wax bust and head representing Liberty. The firecracker is made from carpet paper covering a cylinder-shaped framework, this being covered with bright-red paper in imitation of a red firecracker. A piece of rope protrudes from the lower end of this firecracker in imitation of the fuse. The wax head and bust can be taken from any wax figure, and inserted in the top of the firecracker. This wax head should be wearing a Liberty cap. Just back of the head is a large cut-out piece of cardboard on which is painted a circular sunburst, edged with stars and just back of this is an indication of a flag. This card should be painted in full colors.

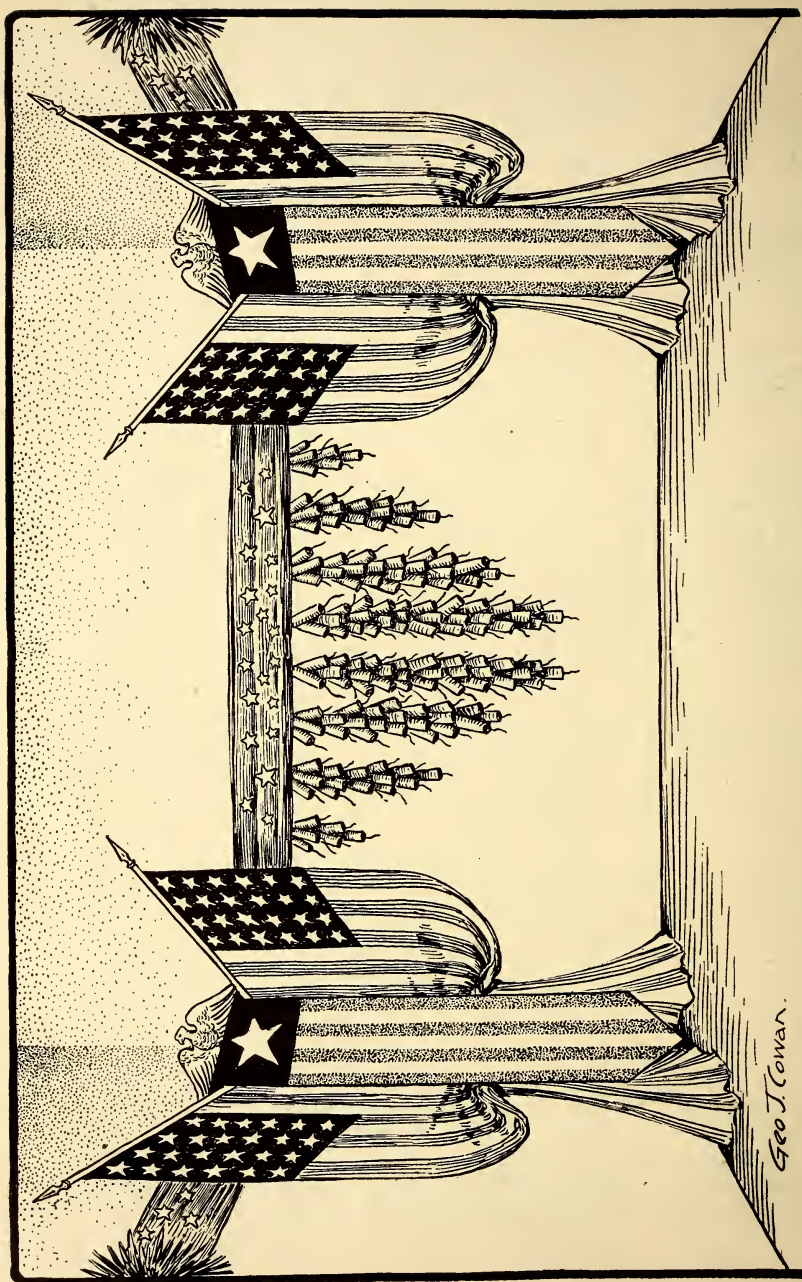
The floor should be covered with plain white daisy flannel and the decorations in this window are arranged so that there is plenty of room on the floor for a good display of merchandise. This window is adapted for the display of practically any line of merchandise ranging from firecrackers and fireworks up to all lines of ready-to-wear. It is an especially good background for the showing of shoes or men's wear.

Some little thought should be given to the merchandise that you display in this window, care being taken to see that it is a line of goods which should be closed out at this time or that it is a line for which there should be some demand. The lines which will have the most ready sale at this time of the year are summer ready-to-wear, outing wear, traveling accessories, canvas shoes, sporting goods and the various lines of wash goods, summer silks, etc., which will probably be placed on sale at cut prices in some parts of the country at this time of the year.

There will be many clever ideas that can be added to this background. Changes can be made in it and such things as old war relics can be displayed among the merchandise.

Care should be taken, however, in a window of this kind, not to have it too crowded nor should the colors be placed in such a way as to be confusing. A good, bold, simple design is far more effective for a Fourth of July trim than one which is given over to too much detail.

If show cards and price tickets are used, many ways will be found of decorating these cards, with small flags, red, white and blue borders, etc.



FOURTH OF JULY WINDOW BACKGROUND DESIGN

Geo J. Cowan.

## FOURTH OF JULY BACKGROUND DESIGN

A VERY NEAT, ORIGINAL DESIGN FOR USE AS A BACKGROUND FOR INDEPENDENCE DAY—EASY AND INEXPENSIVE TO MAKE—CAN BE USED IN ANY WINDOW

**I**NDEPENDENCE DAY, or as it is more often called, the Fourth of July, is such a generally celebrated holiday, and such a popular one, that it is advisable for every merchant to decorate his store in some manner for that occasion. In the towns where the day is given over to some kind of celebration, it is a very wise thing for the merchant to "do himself proud" on the matter of decoration.

These stores that carry stocks of Fourth-of-July goods will, of course, make much use of their windows, in which to display them. The other stores should suggest, in their window decorations, the spirit of the occasion. It is not necessary to give the entire window over to a very elaborate display of flags, guns, etc. It is possibly better to merely use them as a decoration about the background, thus having plenty of room for the display of merchandise.

I have assumed in my drawing that your window is backed with mirrors or some white material, such as muslin or burlap, calcimined white, or cheese cloth, or plaited tarlatan. Along the top, as a border, is gathered a wide band of dark-blue tarlatan, lined with the same shade of sateen. On top of this gauzy border is pasted stars, cut out of silver foil paper.

In each back corner of the window is arranged a long banner, backed with several draped flags, and finished at the top with a gilded papier-mache eagle. The banner can be a frame of the desired shape, covered with red, white and blue cloth, as is shown in the drawing, or it can be covered with white muslin, and the red and blue painted on it. The large flags should be of wool bunting. This is soft and drapes prettily. The draping is easy to do, as it is no more nor less than the same principle involved in draping back a curtain.

If you cannot get the papier-mache eagles in your city, write me and I will tell you the nearest dealer. They are a very good thing to have, as one can use them for so many different occasions. A small cluster of flags would do in place of the eagle.

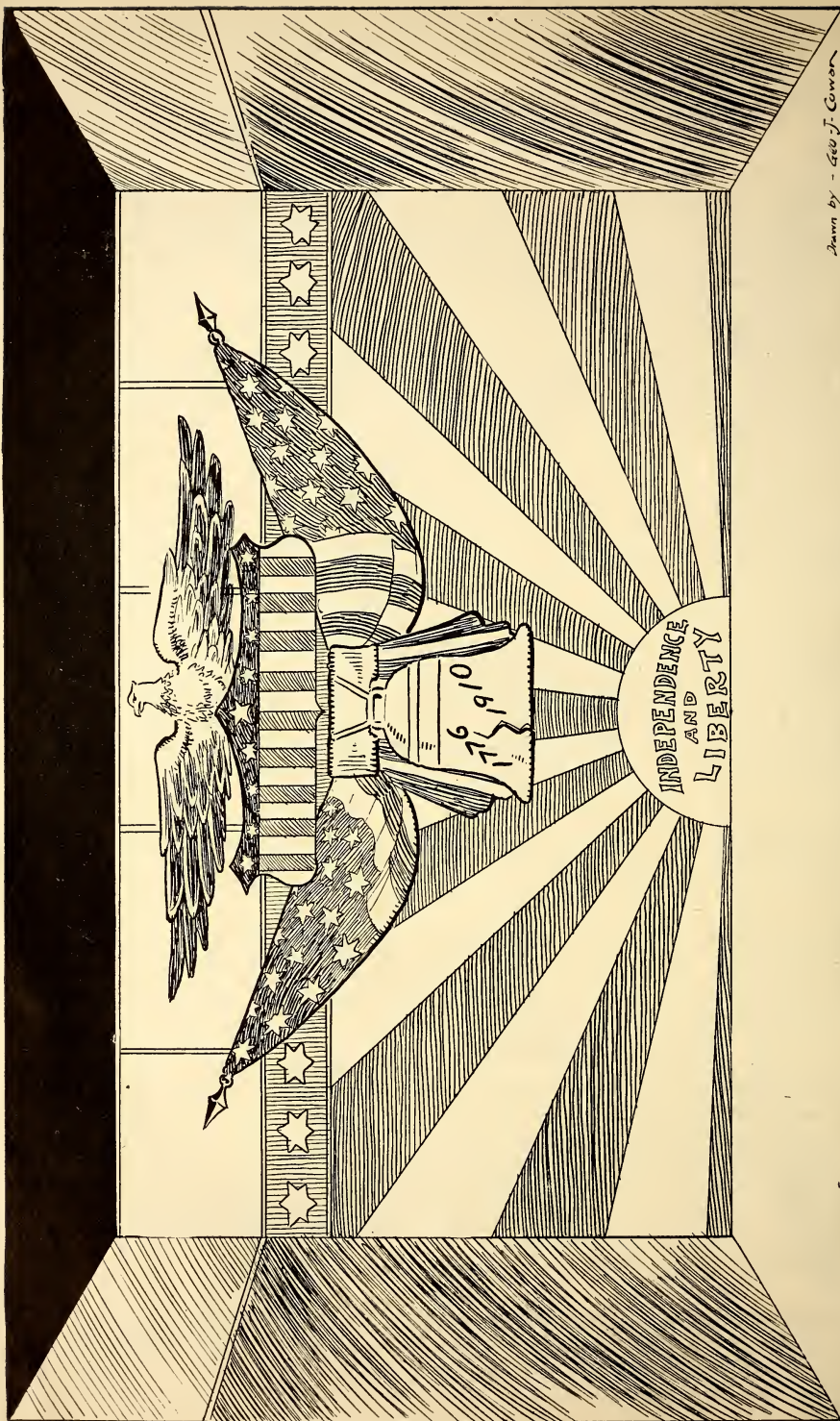
Graduated strings of firecrackers are hung along the back of window, and can either be real or artificial. It may be best to have the artificial ones, as they are less dangerous and less expensive. To make same, it will only be necessary to cover rolled cardboard with red paper and attach a string in imitation of a fuse. It is best to have them at least six inches long; this makes them large enough to make a good showing.

If it is possible for you to get several swords or army muskets, they would look well crossed and arranged as a decoration on the shields.

If wash goods, ready-to-wear garments, etc., are shown in a window of this kind, it is well to have the price tickets with a small flag or firecracker attached, and on the large window card you could tie or paste a cluster of small fireworks. It is these little suggestions that give the tone and feeling to the window, and they do not mean a great deal of work, and are generally just as effective as some very elaborate display.

One thing you want to remember, and that is, to get down early the day after the Fourth, and get every suggestion of red, white and blue, etc., out of your window. If it remains in the window any length of time after that morning, it speaks very loudly of the unprogressiveness of the store.





A LIBERTY BELL WINDOW FOR JULY FOURTH

## LIBERTY BELL WINDOW

A FOURTH-OF-JULY WINDOW, MAKING USE OF THE LIBERTY BELL AS A DECORATION

THIS window design is planned primarily for use in a Fourth-of-July window. It is, of course, a design that could be used for practically any patriotic event and is an especially good design to use in a store where there is no permanent background and where the entire background must be covered.

Even though you do have a permanent background, it will be possible for you to use this in front of it. Then, too, if you do not want to use the red-and-white-sunburst effect which will cover your background, you can make use of only the border and center-piece.

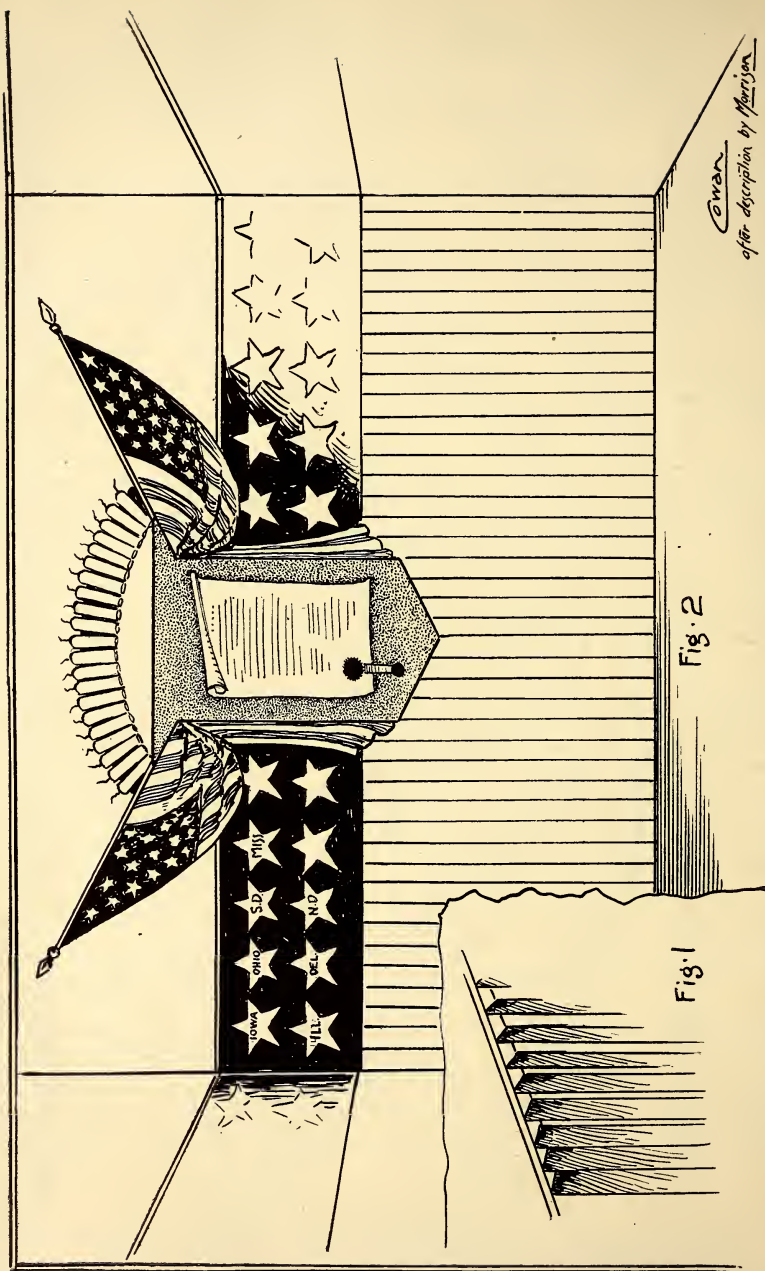
The background is first covered with a sunburst of plaited cloth in alternate widths of white and red. Another way of getting this same effect would be to have the entire background covered flat with white cloth and paint on this the radiating sunburst of white and red bands.

The upper part of this background is edged with a wide border of solid blue on which are pasted or otherwise fastened stars cut out of white or silver cardboard.

In the center of this border is fastened a grouping composed of an eagle, shield, flags and liberty bell. The eagle can be made in several ways. The easiest way is to paint the eagle on a large piece of cardboard, bracing it well in the back after it has been cut out. Another way would be to borrow a stuffed eagle if such a thing can be had. Probably the most satisfactory plan would be to get one of the papier-mache bas-relief eagles which can be had from any window-supply house. The shield can be made either from cardboard or from lumber painted as shown in the drawing. This would also be the best way of making the representation of a Liberty bell.

The two flags that are used in this center-piece should be of good quality so that they will drape well. The cheap starchy flags should never be used in a window display as they are both too cheap and too stiff to drape well.

The floor can be covered with either plain white, red or blue cloth. None of the decoration takes up any of the floor space so there will be plenty of room for the merchandise. Practically any line of goods can be shown in front of this setting, preferably some line of small goods so that the character of the design will not be hidden. There would not be much use in going to the trouble of making the sunburst design if it is to be practically hidden with a massive display of merchandise.



INTERESTING ILLUSION WINDOW BACK FOR JULY FOURTH



## FOURTH OF JULY ILLUSION

A BACKGROUND DESIGN FOR FOURTH-OF-JULY WINDOW—A CLEVER ILLUSION FROM METAL  
SIGNS YOU CAN READ THREE DIFFERENT WAYS

**L**OOKING for something new for your Fourth-of-July windows? Well, here is an idea suggested by our good friend H. S. Morrison.

The idea is taken from the metal signs you have seen that read three different ways. You read one announcement as you stand in front of the sign, and one each on either side, while the sign is in perspective. This idea can be adapted to make a clever background for your window, of course, leaving out the wording.

As a finish to the background, you can use such things as flags, banners, fireworks, etc.

To make this background, take strips of strong paper, the length being the distance from the floor up to the blue border, these strips of paper to be about three inches wide and fastened three inches apart, red on one side and blue on the other. The background itself is a pure-white flat surface. Just below the blue border that is covered with stars is a board the width of the paper strips and to which their upper ends are pasted. Fig. 1 shows this board with the strips fastened on. The other end of the strips are fastened to the floor.

A person viewing the window from one side would see the background all red; as he approaches near the center it would be alternate bands of red and white. In the very center the background would appear all white, while a little farther to the other side it would appear in alternate bands of blue and white, and at the extreme farther side it would appear solid blue.

The sides and back of window are bordered with a plain blue field on which is pasted large white stars, with the names of the states on them, as is indicated in the drawing.

In the very center of the border I indicate a large shield, covered in some plain red cloth, against which is fastened a facsimile of the Declaration of Independence.

A large flag is draped from each side of the shield, the flag-poles protruding from the extreme top of the shield and the flags given a curtain drape.

A small wooden arch is thrown over the top of the shield, as shown in the drawing. This arch is covered with large cannon firecrackers.

The sides of the window can have the border of stars the same as the background, but instead of the illusion effect it should have draped flags or bunting, as you would not get the effect of the illusion at the sides.

This illusion effect can be worked up with other decorations or an entirely different decorative scheme. I mention this because you may have some certain decoration you want to use and it might be improved if the illusion effect is added.

Practically any line of goods can be shown in this window, which means that it can be used not only in a general or department store, but in almost any kind of a specialty store, for the showing of Fourth-of-July goods, fireworks, etc.

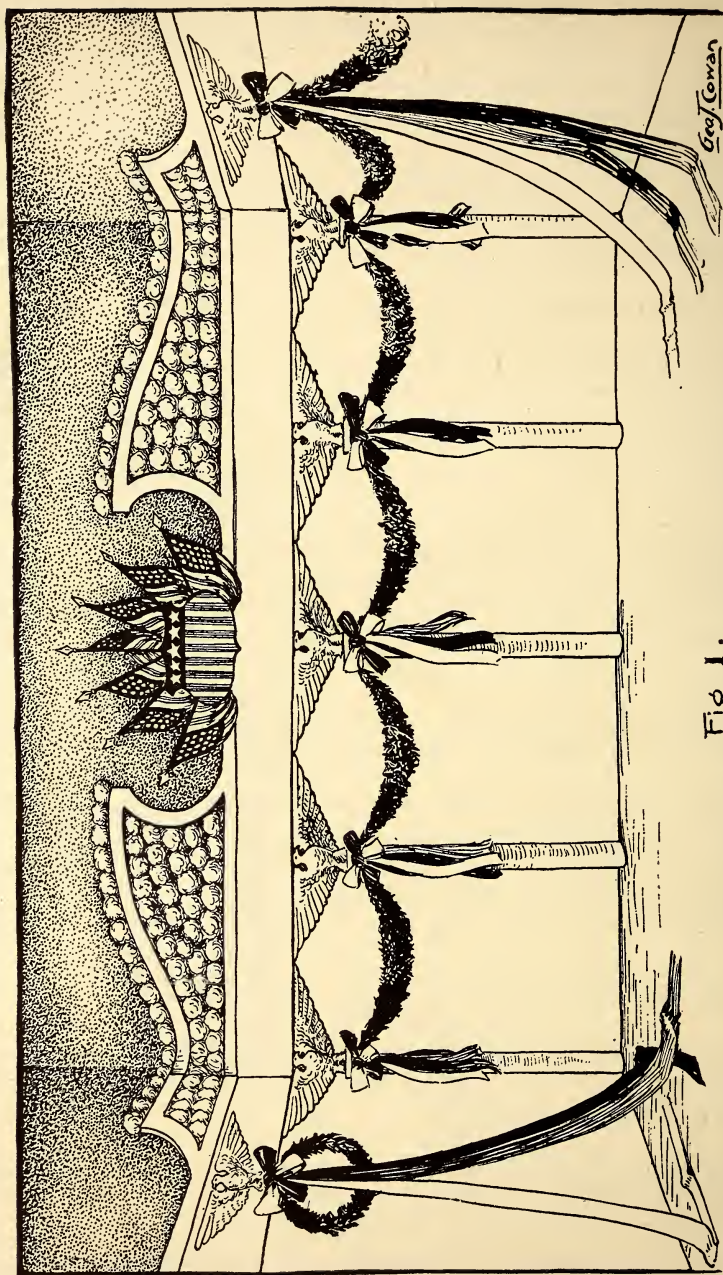


Fig 1.  
AN ELABORATE FOURTH OF JULY BACKGROUND

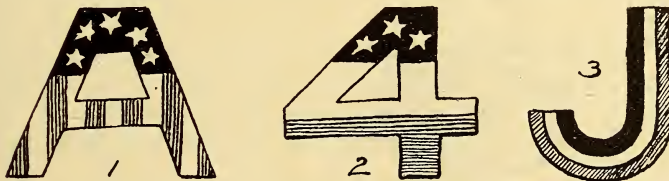
## AN ELABORATE FOURTH OF JULY BACKGROUND

**I**N THE drawing opposite is shown an idea for a Fourth-of-July window. If you cannot use the whole design, you may possibly use some parts of it. There are also so many other occasions during the year when ideas for patriotic display come in handy that it may be well to keep this design on file for future reference, if not used right away.

The background of this window is to be of some white material, such as plaited cheesecloth, or muslin stretched tight and alabastined white. Against this background is placed the columns as seen in the drawing, columns to be covered with white cloth alabastined white. On the top of each column is shown a gilded papier-mache eagle supporting a cornice, or in other words a board about twelve inches wide, the length of the window. On this board are placed letters, these letters to make up any appropriate wording as "The Glorious Fourth," etc. Instead of painting the letters on in black or gilt it would be prettier to have them painted in some red, white and blue combinations, as is shown in Fig. 2.

The papier-mache eagles can be bought from some fixture or papier-mache company, but if you want to go to less expense you can buy one and make the rest.

To do this, make a shallow wooden box several inches larger than the eagle in length and breadth; depth of box to be an inch or so deeper than the thickness or relief of the



— Fig 2 —

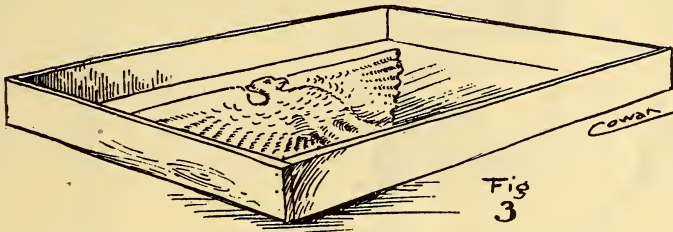


Fig 3

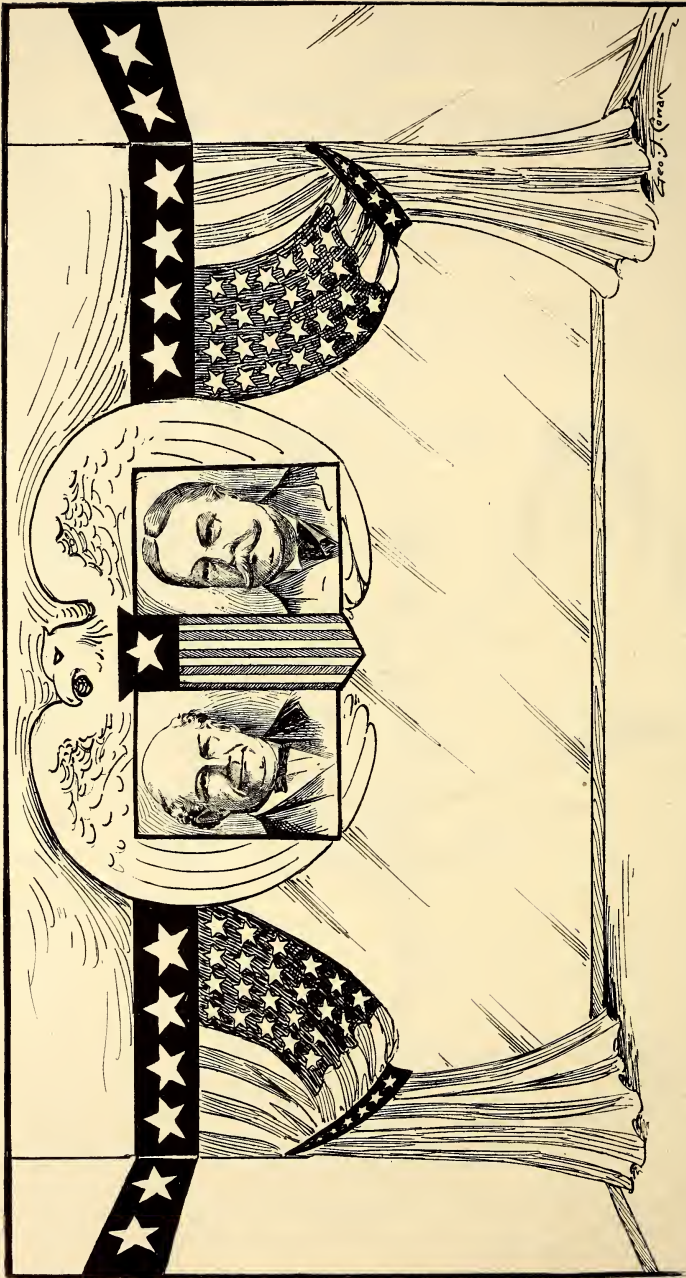
eagle. Place the eagle in the box face up, as is shown in Fig. 3, first greasing the surface of the eagle thoroughly, so the stucco will not adhere to it.

Then into the box pour the stucco that has been mixed with water till it is a thick paste, and level off the top, even with the edges of the box. When dry tip it out of the box and after removing the papier-mache eagle you have a perfect mold of that eagle. Into this mold press a layer of paper that has been soaked in water, any old waste paper will do, preferably heavy wrapping paper, then a layer of common wall-paper paste, another layer of soaked paper and another layer of paste. Continue this process until you have it the thickness of the original papier-mache piece. Then remove it from the mold and put aside to dry. When dry give it first a coat of shellac, then the coat of gilt.

Returning to the drawing, you will notice garlands of red, white and blue shredded tissue paper draped from column to column, caught up at each post with rows of red, white and blue ribbon. The sides or ends of the window can be treated either as shown on the right, where the garlands are caught up at the eagle's feet, and fastened with the red, white and blue ribbons, or as shown on the left, where the garland has been made into a wreath and tied with ribbon.

In the very center of the background and on top of the cornice is a banner surrounded by a cluster of flags, and to each side of this center-piece is a fancy scroll cut out of lumber and covered with white. The upper edge and the inside of this scroll piece is covered solid with artificial flowers.





A BACKGROUND FOR USE DURING POLITICAL CAMPAIGNS

## A POLITICAL CAMPAIGN WINDOW

**A**FTER the presidential nominations are settled, it is possible to plan on some sort of campaign window. The campaign at that time is always the all-absorbing topic, and you can readily understand that the store that makes capital of this current event in its windows will attract much attention.

Some stores may want to further the campaign of some certain party, but this is hardly probable because it is apt to antagonize customers of the opposite party. Therefore the window should be a general campaign window containing portraits of both Republican and Democratic candidates. The nominees of the Independent, Socialist, Temperance parties, etc., can also be added if desired.

This patriotic background can be used with any class of goods, but is especially good for the showing of campaign novelties, such as badges and buttons, campaign caps and hats for men and boys, flags, fireworks, horns, whistles and bells, etc. The ideal time to have a window of this kind is when your town has some sort of rally or political meeting.

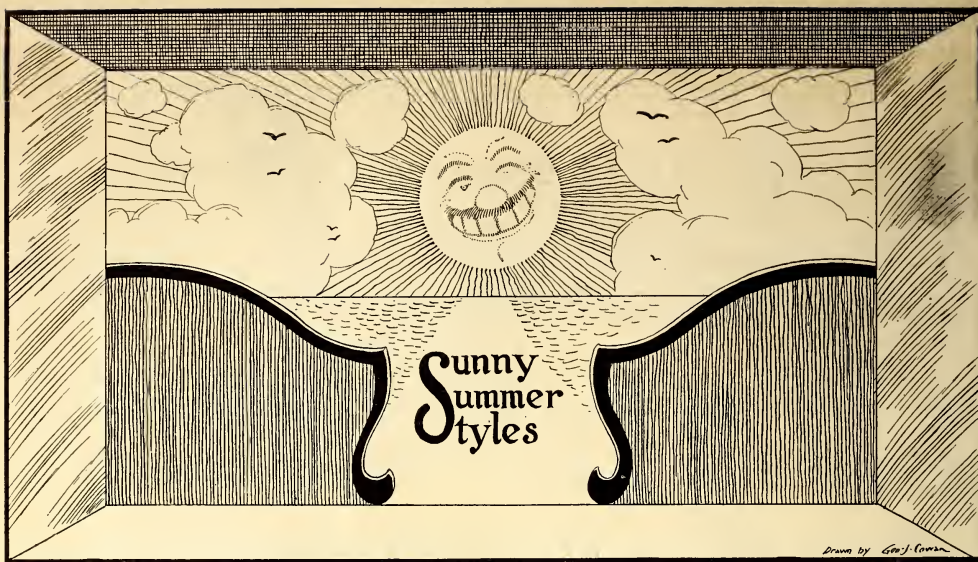
The border of this window is a wide board, covered flat with blue cambric or calico, on which is painted or applied large white stars. If the stars are applied they can be cut from white bristol board or from silver matt-board.

The center-piece is a large outline eagle, cut out of wall-board, painted with white alabastine, and the feathers and features of the eagle marked in with brown crayon. Openings are cut out of the wings in which to place portraits of Bryan and Taft, or these pictures can be fastened on the wings. A small shield-shaped banner, in red, white and blue, is placed between the two pictures.

The corners of the window are finished with drapes of large American flags, gathered back and held by bands of blue bunting on which are white stars.

Clusters of small flags, other pictures, etc., can be added at your discretion. I give this idea as a foundation on which you can build up the trim suited to your own particular needs.

This sort of decoration can be used in any size or shape window by adapting it to that shape and size. The background, as indicated in the drawing, is of mirrors, but the design will work up equally as well if used in connection with paneled wood or some sort of cloth covering. If cloth is used it will of a necessity have to be white, so that the red, white and blue color scheme will be carried out.



## A GOOD SUMMER WINDOW BACKGROUND

AN ORIGINAL SCENIC BACKGROUND IDEA, THAT WILL WORK UP FINE FOR A SHOWING OF HOT-WEATHER GOODS

**F**OR the trimmer who wants to put in a simple summer trim that will not take too much work or make use of too much expensive decorative material to be spoiled by the sun, I suggest the idea contained in the accompanying drawing.

This window has the entire background covered with a painted bit of scenery showing Mr. Sun smiling on a wide expanse of water. This gives you a fine color scheme of yellow sun and blue sky and water.

This is a bit of scenery that practically any trimmer or card writer can paint, or it can be done by a local painter.

In front of this scenic background you will notice a suggestion for two scroll bordered panels. These panels are made of wall-board, painted in white or yellow alabastine and given a border of deeper color.

The wording "Sunny Summer Styles" can be painted on the background as indicated or can be used on a show card.

The side walls should be covered with plain or gathered yellow cloth, while the floor could be of dark green or of white.

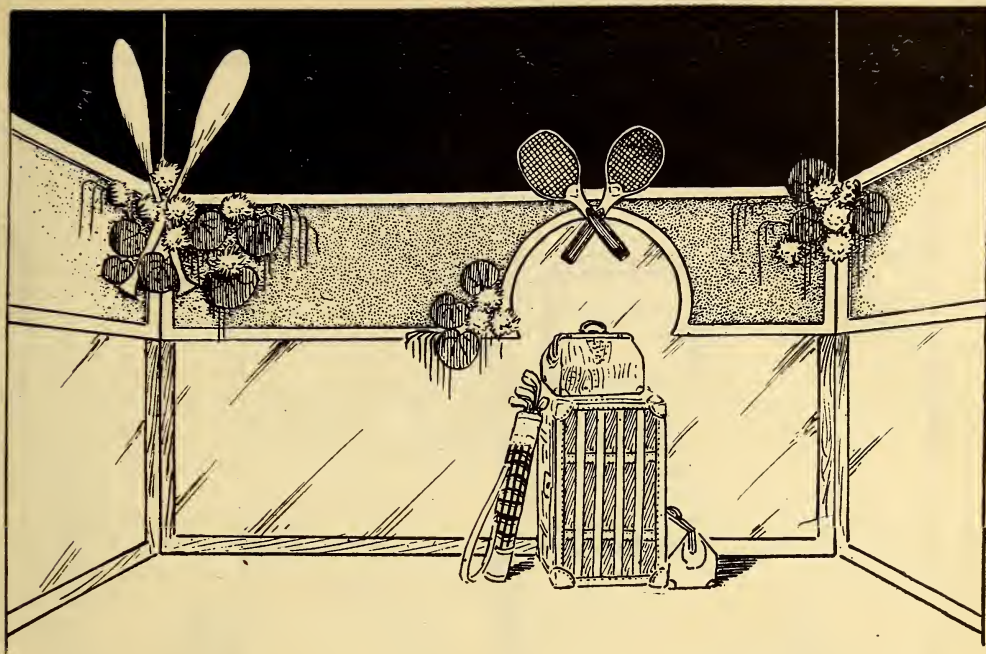
Almost any line of summer merchandise would look well in a window of this kind.

At this time of the year few merchants care to have much expense put on the windows, yet it is extremely important that the windows look well and make sales.

It is too often the habit of many stores to let their windows look like a junk shop at this time of the year.

This is a bad practice, as it gives people a poor impression of the store. This is especially true in towns where there is much transient trade.





## A VACATION WINDOW

EXCELLENT BACKGROUND FOR THE SHOWING OF TRAVELING ACCESSORIES, SPORTING GOODS AND VACATION CLOTHING

**B**ETWEEN June and October a great many people are taking, or planning on taking, a vacation. This means increased sales of sporting goods, traveling apparel, trunks and valises.

In order to give the necessary summer feeling to the window and also to carry out the idea of outfitting one's self for the trip, the decorations should be light and airy and suggestive of vacation and travel.

Toward this end I give here an original design for a window background that at no great expense and with only a little work will answer this purpose admirably.

The background border is a light framework covered over with light blue mercerized sateen as a lining for several layers of moss-green turlatan. This covering will give the effect of water, and because of this, will be a very cool background color. To carry the illusion still farther, group water lilies and water lily pads in the corners and along the edge of the frame work as suggested in the drawing.

In the left-hand corner of the window are crossed two canoe paddles. These paddles are suggestive both of the water and outings. To one side of the center of the background is placed a trunk on end with a traveling bag on top of it and other bags and traveling and sporting paraphernalia grouped about it. On the border above this group are crossed two tennis rackets. This background is suggested as being used in connection with a mirror background, but can be used against any other kind that you may have.

There are many other items that suggest themselves as being possibilities for decorations in a window of this kind, namely, fishing tackle, oars, baseball bats and masks, mounted fish, guns, mounted game, etc.



A GOING-AWAY WINDOW BACKGROUND

## A "GOING-AWAY" WINDOW BACKGROUND

THE summer months see a great deal of travel. People spend a few weeks' vacation that invariably brings them away from home, and this means that they must buy some few articles at least that they otherwise might not have to buy. This means increased business to some merchant who goes after it.

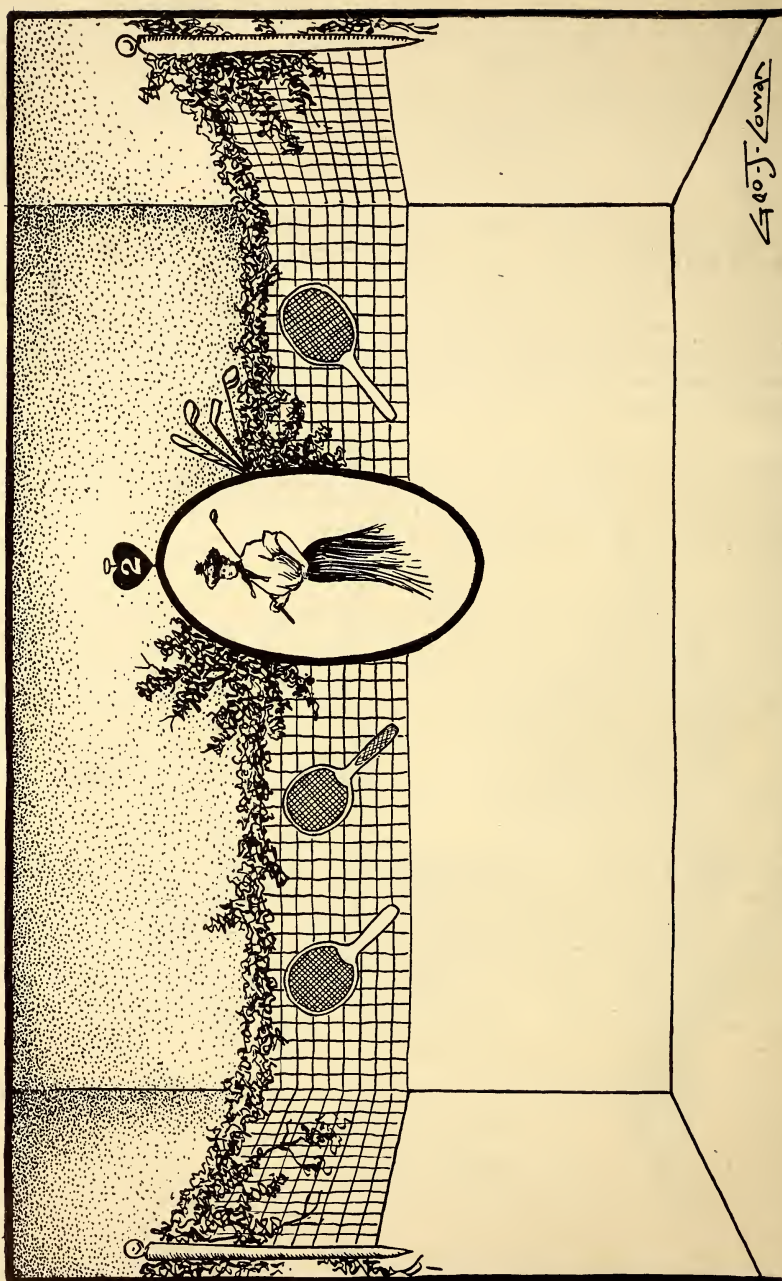
A mighty good way to interest people in this line of goods is to have them in the window occasionally. If some suggestion in the decoration of the window will bring to the attention of the passers-by the fact that the goods shown are especially appropriate for their going-away needs, you will find it all the better.

It is surprising the number of things one can show in a window of this kind. For instance, there are the traveling garments for both men and women, their trunks, bags, parasols, steamer rugs, etc. A valise can be shown opened, with such things as tooth-brushes and powder, shaving outfits, toilet articles, etc. An opened trunk can be filled with all sorts of outing garments, shoes, etc.

You can also introduce a golf bag, full of golf sticks, guns, fishing rods, etc.—all packed in their cases ready to ship.

In my drawing I show an original idea for the showing of these going-away goods. The window background is finished to imitate the interior of a small railway station. On the walls are hung railway maps, time tables and ads for summer resorts. Several wax figures are posed in traveling garments and standing near a pile of luggage, as if they were waiting for a train. The balance of the window can be used to show the opened suitcase and trunk. A bench, such as is usually found in stations, can probably be borrowed and put in the window. Goods can then be shown on this bench.





Geo. J. Lowman

WINDOW BACKGROUND FOR OUTING-WEAR DISPLAY

## WINDOW BACKGROUND FOR OUTING WEAR DISPLAY

**T**O MAKE a successful showing of outing and traveling wear, it is necessary to have the surroundings in the window, that is, the background, etc., carry out some definite decorative scheme along the idea of "going away."

To attain this end, I have in another page suggested having a scenic background painted, showing a station and train just about to leave, with trunks and bags piled about, and a group of forms dressed in apparel suitable to the occasion. Of course, a great many trimmers would find it impossible to do this, so the easiest method to incorporate this feeling would be to arrange carefully, as accessories to the display of garments, several different kinds of traveling bags, and possibly a golf stick, tennis racket, etc.

In the illustration is shown a very pretty background that can be used in connection with displays of outing wear. The simplicity of constructing this decoration ought to commend it to everyone. The materials needed will be easy to procure, and will cost practically nothing. They consist of a lawn-tennis net, several rackets, golf sticks, marker, artificial foliage, and a poster of an athletic girl. If you do not keep the sporting goods in stock, they can be borrowed or rented from some merchant who does handle them. The poster can be cut out of some advertisement or bought at a picture store, while the artificial foliage (if you do not have it already) can be taken from the millinery stock or bought from some house that handles window decorations.

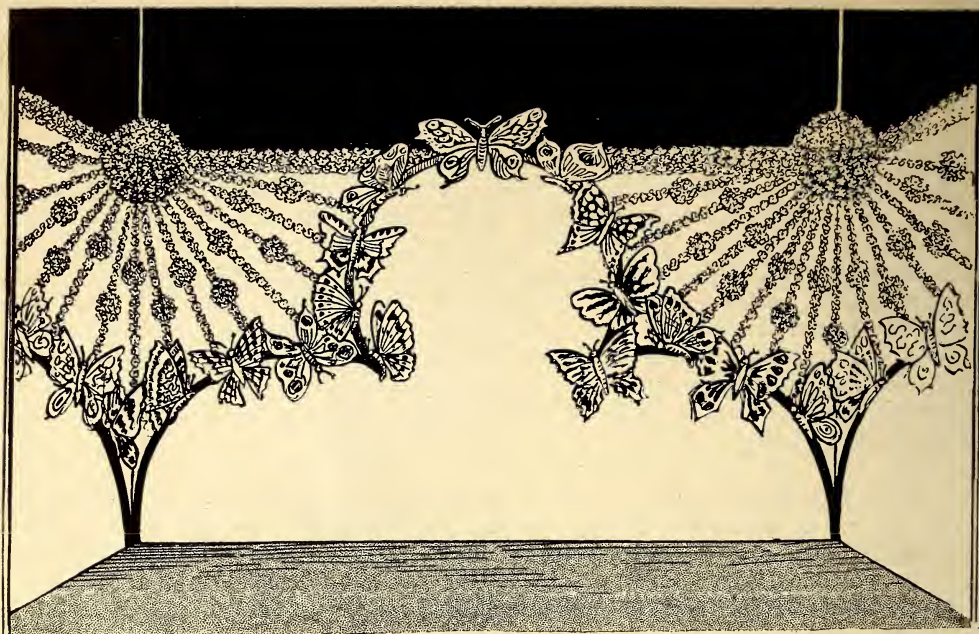
The tennis net is hung around the sides and back of window, forming a border, as can be seen in the drawing. It will have a pretty effect if hung about six inches away from the back and sides.

The artificial foliage is then used to make a border all along on the top of this net. The large athletic-girl poster is pasted in an oval frame. This frame is placed on one side of the center of window, over the net, and has arranged back of it and protruding upward a cluster of golf sticks, marker, etc.

The tennis rackets are fastened in pleasing arrangement on the net, while the net posts are placed in the corners of the window near the glass, thus giving a finish to the net and carrying the idea out very clearly. This entire arrangement is very clearly shown in the drawing. One can vary this to suit himself; for instance, for a clothing display, one can add an oar, fishing pole and tackle, and have them stand up in one of the corners.

A background of this nature need not be limited to outing garments for women or men, but would be very appropriate for a display of sporting and outing goods, such as golf clubs, etc., baseball goods, fishing tackle, guns bicycles, etc. Then, too, it would be all right as a backing for a display of trunks, bags, valises, golf bags, purses and many other things in the same line.





## A SUMMER BUTTERFLY WINDOW

WINDOW BACKGROUNDS THAT ARE FAR EASIER TO MAKE THAN IT WOULD SEEM

**H**ERE is an attractive summer window background that has for its decorative motif butterflies and flowers. It is so designed that the center of the background gives one a plain, simple panel, against which the display of any goods will stand out strongly.

The light framework is sawed out of wall-board and painted with alabastine or covered flat with light-green cloth, such as felt or velvet. To this frame is fastened large brightly colored butterflies, each one colored differently.

To make these butterflies it will only be necessary to cover common clothes-pins with yellow crepe paper, with rather fantastic designs painted on it, and then paste to the bodies. Use plenty of gold, silver and other metallic paint on these wings, or paste on different-shaped colored pieces of metallic paper. Very pretty effects can be produced with just a little care and attention.

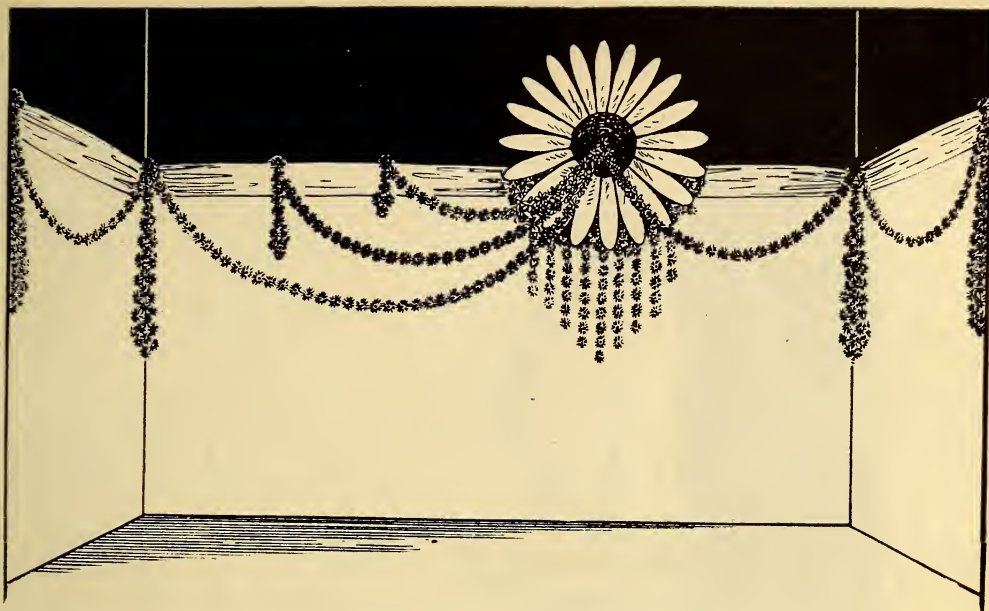
In each corner, at the extreme top of the border, is placed a large globe of daisies, real or artificial. This globe can be made out of wire covered with tissue paper and the flowers pasted on very thickly. Radiating from these daisy globes are daisy chains, terminating at the framework covered with butterflies. These chains are nothing more than bands of white tape, on which are pasted the daisy blossoms. At intervals along these chains are fastened bunches of daisies.

These artificial daisies are a very inexpensive flower to buy, and should you care to make them you will find they are easy to make.

This design can be used in front of any kind of background, either mirrors, paneled wood or cloth. If cloth is used, it should be white, thus the yellow daisies and butterflies will contrast with it.

Yellow is a good color for summer trims, as it does not fade readily, and looks very pretty when used with white. This will give a light-colored background, so that the goods will stand out in strong contrast.





## A "DAISY" WINDOW

SUGGESTIONS FOR SUMMER WINDOW WITH LARGE, BRIGHT DAISY AS LEADING DECORATION—  
GOOD FOR GENERAL USE

**T**HIS daisy window can be made use of almost any time during the summer. It is a good general window that will fit in with almost any line of goods. It is so easy to make and so inexpensive that it will appeal both to the trimmer and the merchant.

Near the center of the window, along the top border, is fastened a great, big daisy. The round center is a circular disk of wood, covered with yellow velvet. To the back of this wooden circle are fastened the large, white petals, made of eight-ply white cardboard. To make these petals still more realistic paste over them a layer of pure white felt.

From this large center-piece are draped garlands or festoons of daisies, as indicated in the drawing. These garlands are ropes around which have been twisted the artificial daisies, thus making a daisy chain. Where the daisies are fastened to the border and in the corners is draped a pendant of daisies. Each end of the window is finished off with a daisy chain and pendants.

The following is a good idea in connection with the showing of garments: In placing the figures on which garments are shown it would be a pretty conceit to have the central or most prominent figure holding in her arms a mass of daisies, while the other figures can be holding daisy chains that run from one to the other or from the center-piece to each figure or a few of the figures.

Later in the season a window similar to the above can be made from brown-eyed Susans. The difference will be found in making the center of the flower a deep brown and the petals in yellow, instead of white. Yellow and brown are especially good colors for fall.



A BROWN-EYED-SUSAN WINDOW BACKGROUND

## A BROWN-EYED-SUSAN BACKGROUND

AN AUTUMN DESIGN, MAKING USE OF BROWN-EYED SUSANS, RIBBON, GRAIN AND POSTER—  
APPROPRIATE FOR ANY LINE OF GOODS—EASY DESIGN TO MAKE

THE great trouble with most autumn windows is the fact that there is so little attention paid to the composition of the design and to the color arrangement. It is so easy to put in a conglomeration of vegetables, fruit and grain, and not arrange them artistically. It is also very easy to get too many colors, because autumn foliage, flowers, fruits, etc., run a range of almost all colors.

So I suggest you choose only a few articles to use as decorations, and limit your color scheme to only two, three or four colors.

The drawing shows a very dainty window background, making use of brown-eyed Susans, grain, ribbon and a poster. You see, I limit the decorations to one kind of flower, a wreath of grain, enclosing a poster, and a few streamers of ribbon. The color scheme by this arrangement will be limited to brown, yellow and white.

The background, as indicated, is of white plaited cloth, but can be of mirrors or paneled wood. The border is made of plain boards about eight inches wide, covered with brown cotton flannel or felt or painted with alabastine.

The circle shown in the drawing is a disc of wall-board, covered flat with white alabastine and edged with a circular frame of grain, bound together with brown silk ribbons. The head is then drawn on the felt with brown or colored pastels, and several large artificial flowers fastened in the hair.

The festoons are made from artificial brown-eyed Susans, or "nigger-heads," a common field flower, with brown centers and yellow petals. These festoons are first cut out of wall-board, the shape and size desired, and the flowers pasted on in great profusion.

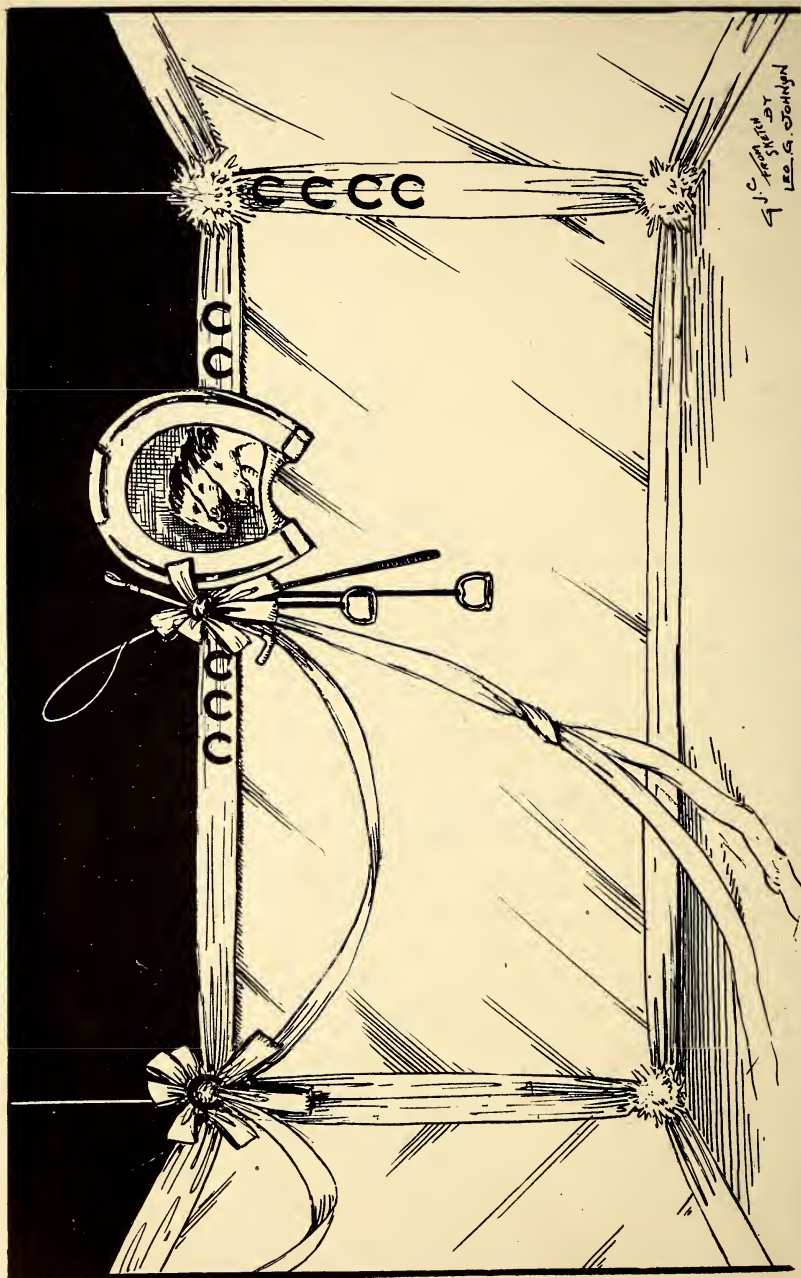
Where the festoons are caught up I indicate very large blossoms. These flowers can be made after the same pattern as the small ones, only of a large size.

A large bow of brown ribbon of several shades is fastened at the base of the circle, and streamers of the same are brought down to the floor. This large bow must be held out with wires, and to do this it is best to run a hem around the edge of the ribbon and to run a fine wire through the hems.

All well-executed windows depend a great deal upon the care that is taken in making the background decorations. Each flower and head of grain and bow of ribbon should be just so. Stray straws and festoons from which flowers have dropped, and poorly draped bow and streamers, will undo all the time and expense put in this or any other window.

This autumn design is adapted for use with practically any line of goods, and can be reconstructed so as to fit in any shape window. I commend it as being simple, yet beautiful and effective.





A HORSE-SHOW WINDOW BACKGROUND

## A HORSE-SHOW WINDOW BACKGROUND

AN ORIGINAL BACKGROUND DESIGN FOR A HORSE-SHOW WINDOW, MAKING USE OF ACCESSORIES  
THAT ARE VERY EASY TO OBTAIN

**I**N THE drawing on the opposite page is a simple background design that can be carried out at a very small expense, no matter how large or small the store may be.

The main feature of this design is the framed picture of Pharaoh's horses at the right of the design. This drawing can be in water-colors or oils or in crayons, but if the trimmer should find that he cannot make a good enough reproduction, then he can purchase a picture of this either in one tone or colors at some store that carries pictures, or your own store may have it in stock.

After procuring the picture, insert it in a frame that you have cut out in the shape of a horseshoe, as shown in the drawing. This horseshoe can be painted in gold or covered with white felt, and the calks and nail holes marked in with crayons.

Another way of framing this picture would be to place it in a round frame made out of boards and covered with cotton flannel or white felt. Then, to give a very neat finish to this frame holding the painting or picture, I find that horseshoe tobacco tags painted in a gold color give a very neat effect. These are to be placed at both edges of the round frame, as seen in the drawing.

Before placing the frame in its position in the background of the window, first cover the mirror frame with white tarlatan, and then two small shelf brackets should be used to hold the frame about three inches from the back of the window, so as not to spoil the effect of the tarlatan after it has been put up.

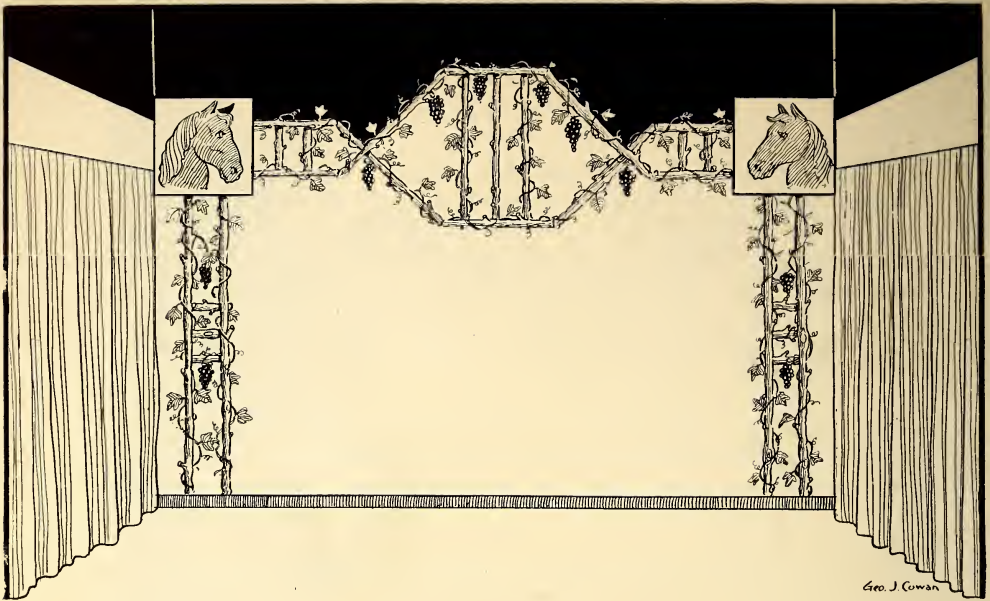
On each side of the frame is arranged a few horseshoes gilded, fastened on top of the tarlatan. In one corner is arranged several more horseshoes on the tarlatan covering the mirror frame, while the other corner is finished off with a large bow of white-and-gold ribbon centered with a gilded horseshoe.

At one side of the framed picture is a group composed of driving and riding whips and stirrups, finished off with a large ribbon bow and streamers, the stirrups to hang pendant from the upper frame in unequal lengths.

This design can be used over a mirror background, as shown, or over any other style of background. Another pretty addition would be to run a white picket fence clear across the background.

Your particular horse show may have some certain colors. If this is the case, be sure to use them in place of the colors we have mentioned for the ribbon decorations.

The horse show is invariably as much of a fashion event as anything else, therefore it is quite important that a store recognize it both in the windows and newspaper advertising.



## A RUSTIC WINDOW FOR FALL

HOW TO CONSTRUCT AN INEXPENSIVE AND ATTRACTIVE WINDOW BACKGROUND

THE idea illustrated above is especially good to place in the fall at the time the county fair is held. I suggest the use of two papier-mache heads of horses, and rustic lattice-work made from the limbs or branches of trees. In order to give it more of the fall atmosphere I suggest artificial grapes and vines twined throughout the lattice work.

If you do not care to use the papier-mache horses' heads you will find that you can get just as attractive an effect by replacing them with lattice-work, or framed pictures or posters.

This window need not cost the store more than the few dollars which will be required for buying the foliage and possibly the horses' heads.

In gathering the branches and bits of rustic timber for the lattice-work, care should be taken to get pieces that are as straight as possible, as they are easier to handle and work up into more pleasing designs.

As indicated in the drawing, the background can be of plain alabastined muslin or wall-board. If you have mirror backs, this design will frame the mirrors very nicely. Another good treatment for the back would be to have gathered curtains similar to those indicated on the sides of the window.

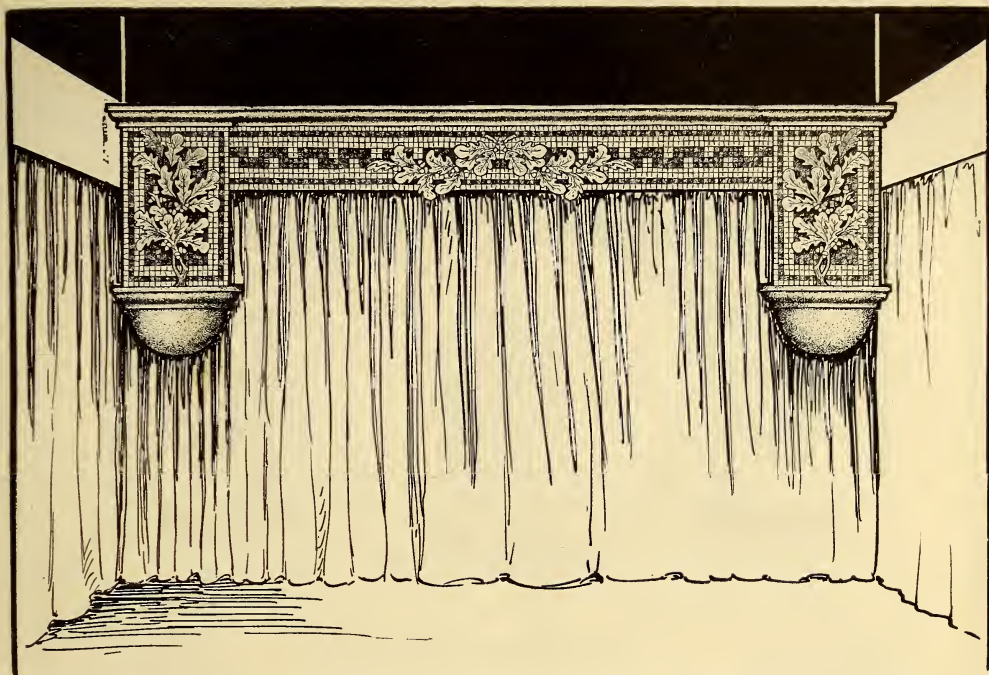
Ideas such as this are of particular value to trimmers in small towns who do not have much in the way of an appropriation for the decoration of their windows.

Care should be taken in choosing the colors for your fall trims that they are of the richer and deeper colorings. The dainty light colors such as blue, pink and light green are best suited for spring, while yellow, tan, brown, red and green are best suited for fall.

One should guard, however, not to get the window background too dark. This is a fault quite common with the autumn windows, principally because of the dark colors used.

If the window is too dark, it is hard to see the goods on display and the plate glass reflects everything in the street. When you realize that the interior of the window should be as light or lighter than out of doors, you will be able more easily to plan a window that will not be too dark.





## A MOSAIC BACKGROUND DESIGN FOR FALL

A DESIGN WORKED UP WITH AUTUMN LEAVES AND MOSAIC

**I**N THE design shown above I give you a new idea in the way of a mosaic decoration to be used in combination with the foliage. The border serves as a base on which to attach the foliage.

This same background can be used for any season of the year by using the mosaic design, and changing the foliage. For Christmas, you can use holly, for spring there is a great range of spring flowers.

This design then is a very practical one as it can be used any time of the year in any store for any line and in any size window.

In order to make the mosaic effect you will have to cut your framework for border out of wall-board. This is then painted the desired mosaic design. Alabastine is an ideal material to use for this. Another method, and one that is apt to give more the effect of stone mosaic, is to use white oilcloth as a basis on which to paint, using oil paint as the medium.

Various other materials, such as marble, onyx or pearl paper mixed with colored papers make a sightly mosaic. Metallic paper comes in a large range of colors and makes a brilliant effect. Those papers can be cut in small squares and pasted on the wall-board forming a most perfect imitation of mosaic.

The circular shelves at each corner are supported by wooden chopping plates, cut in two, and painted white.

If oak leaves are used, be sure to use acorns in combination with them. The acorns are much more effective if you will paint them in silver or gold.

The background as indicated is of gathered cloth, such as plush or flannelette. It can also be of plaited tarlatan or cheesecloth.



## A FASHION WINDOW

A WINDOW DESIGNED ESPECIALLY FOR THE FIRST SHOWING OF FASHIONABLE READY-TO-WEAR LINES—A NEW STYLE JUST OUT

**T**O SHOW that your store mirrors the very latest fashions, you can incorporate real mirrors in an artistic way in your window. To show that your styles are the latest you can present the idea in your window of having a dainty wax figure dressed in the latest creations emerging from a huge bandbox.

The drawing on this page shows clearly how this can be done.

The background of the window is bordered with a board, covered thickly with alabastine, decorated with a basket-weave design in relief. In each corner is a mammoth hand mirror. This mirror is made from an oval mirror about two feet high with a handle attached to match the frame.

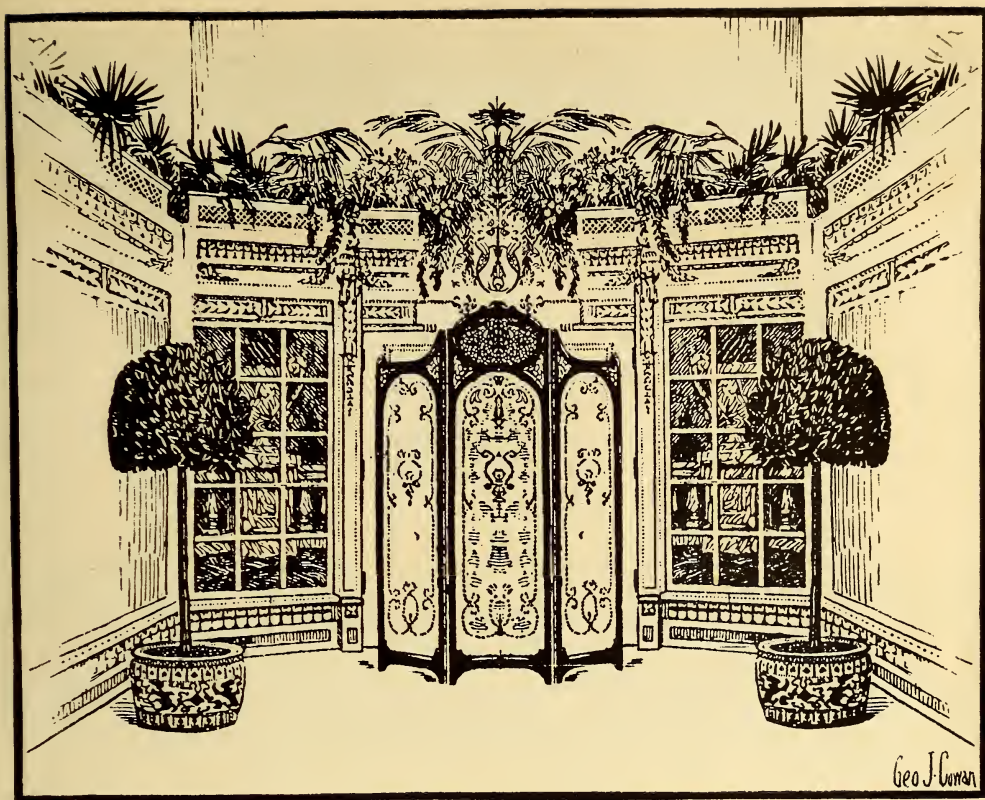
The large bandbox should be made about seven feet in diameter so that a full-size wax figure can be placed in it in an attitude of just emerging from the same.

This box should have the bottom and top made of light lumber or wall-board, while the sides can be made of heavy pliable cardboard, the entire box to be covered with a daintily colored and flowered wall-paper. It should be lined in a plain-color paper.

The center scroll, being a complicated affair, it will be impossible, and in fact, not necessary, to cut this scroll out of lumber. (It would be easy enough to cut it out of lumber, but not so easy to cover it after it is cut out.) The most practical way to make the center scroll is to cut out the design on felt and paste it to cream-colored tarlatan. The way to do this is to lay the cut out scroll face down, then stretch tarlatan over this, tack down to keep it tight, and then with paste made from flour attach the scrolls to the tarlatan when dry, which will be one or two hours, then tack up in position in the window.

These scrolls can be cut out of wall-board and then need only to be painted with alabastine.





## FORMAL FASHION WINDOW BACKGROUND

**T**HIS background idea represents the use of a screen, a bit of French decorative wall, and at the top of the background boxes of potted plants.

The entire conception is in excellent taste and would serve as an ideal background for a showing of high-class garments or millinery.

A look at the drawing might lead you to believe that it would be rather a hard and expensive window to install. This would be true should you carry the scheme out in carved woods, relief ornaments, etc.

The simplest way to install this background would be to produce the entire effect by having it painted on panels of wall-board. These panels could be placed about six inches away from the background and side walls so that the flower boxes at the top would have enough width for the flowers and ferns.

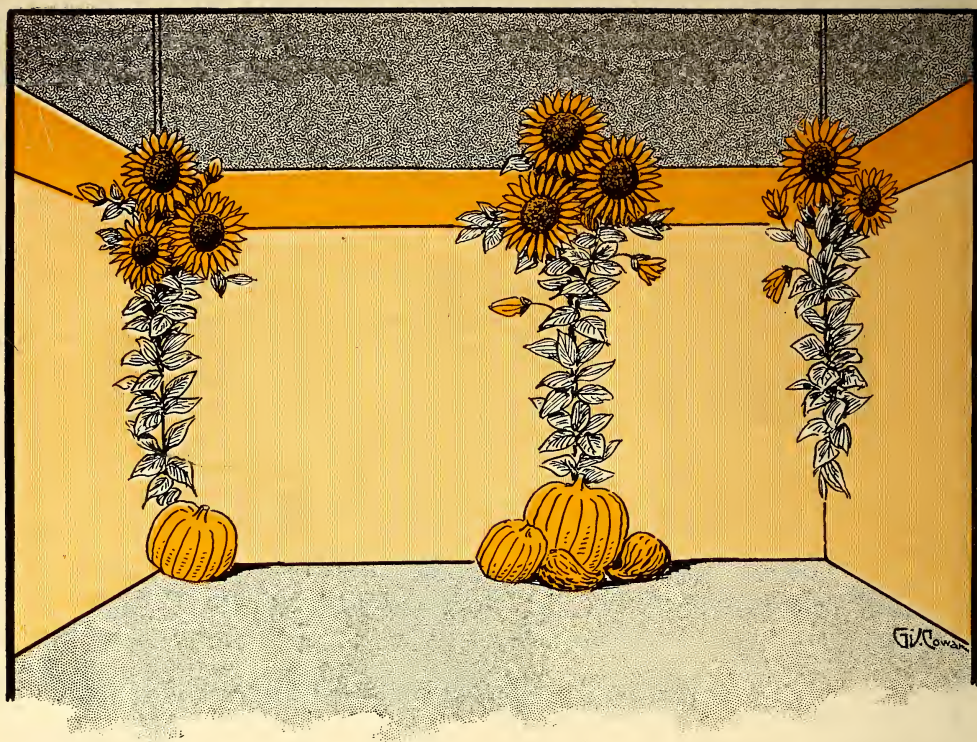
If there is no one in your town who can paint these panels, they can be had here in the city. The average cost for this kind of painting is twenty-five cents a square foot.

The screen can be one that you may procure from a furniture store or fancy-goods department. It will, however, be more than probable that this screen will have to be made, as otherwise it would not be likely to harmonize well enough with the background. The cheapest way of making the screen would be to have the panels painted by the same person who paints the background.

The flowers, ferns and palms can be of the real or artificial variety, as can also be the two boxwood trees potted in the large tubs of pottery.

Care should be taken not to place too many garments or hats in a window of this kind. If the window is at all crowded the beauty of the entire conception is destroyed. A window of this kind is for the display of exclusive, high-class goods.





## A SUNFLOWER WINDOW FOR FALL

INEXPENSIVE AND PRACTICAL WINDOW BACKGROUND FOR THE FALL SEASON—CAN BE ADAPTED TO ANY SIZE WINDOW

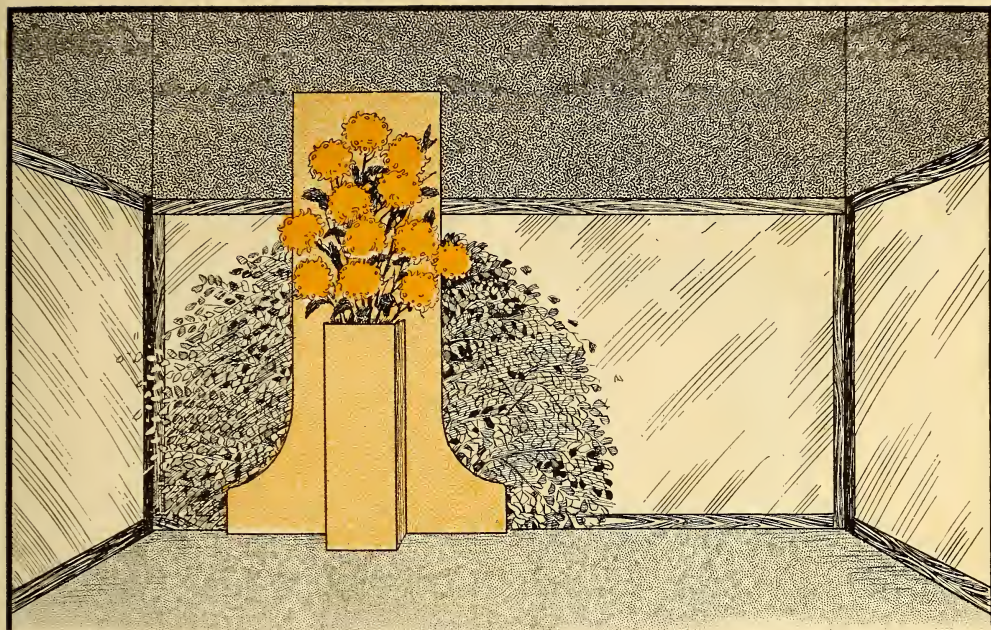
**O**N THE following pages I present a window-trimming service in colors that will show the trimmer and merchant just how to decorate a background for a fall window and show him just how the design will look when completed.

The entire background is painted flat with a buff alabastine and the border in deep orange alabastine.

Take, for instance in the above drawing, I show just how to arrange these stalks of sunflowers in combination with several pumpkins. The sunflowers and foliage are artificial, and the pumpkins can be procured from any neighboring farm.

Two stalks of these sunflowers are quite large, having three large sunflowers on each stalk, and two buds, the blossoms being in the neighborhood of a foot in diameter.

The third stalk is smaller, having one large blossom, one small blossom, and two buds. These groups come already made up and all you have to do is to nail or pin them to the background. This complete window decoration will cost only five dollars and would mean only a few minutes' time to install.



## CHRYSANTHEMUM AND BEACH SPRAY BACKGROUND

**T**HERE is probably no autumn flower that is so universally used and admired as the chrysanthemum. If you use them in a window, I suggest that you buy the very handsomest flowers that can be had. Buy only a few of them, but get them large in size and beautiful in texture and make-up.

In order to make up the design shown above, all you will have to do is to cut out a tall panel of wall-board as indicated in the drawing and cover it with a light-buff shade of alabastine, felt, or flannel. Just in front of this panel can be placed a tall square box-shaped vase, covered with the same material.

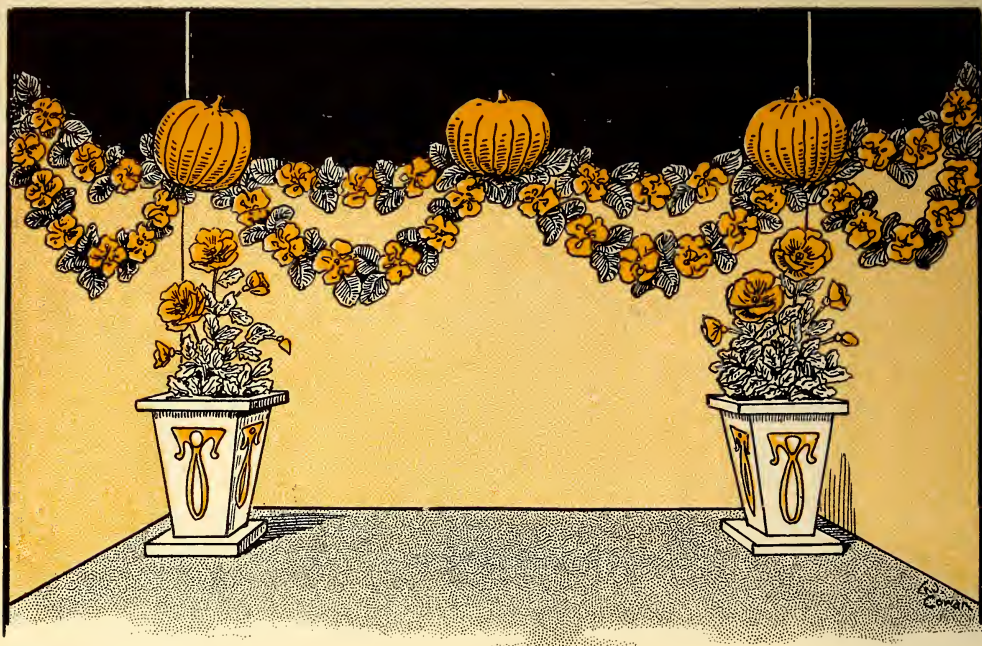
Into the top of this box is thrust the giant bouquet of a dozen of the above-mentioned chrysanthemums.

Just back of the panel is spread out a semicircular hedge of beach spray. These are branches of beach covered with autumn colored leaves, making a solid banking of autumn foliage.

The large giant bouquet of chrysanthemums, 48 inches high and a dozen large branches of beach spray would mean a total expense of only six dollars, and would give you as handsome a window as most stores could desire.

A setting of this kind can be placed in almost any size window and against either a mirror background, as is indicated in the drawing, or against almost any other type of background, such as paneled wood, pleated tarlatan, curtain of plush or flat wall-board surface covered with veneer wood, marble paper, or alabastine.





## POPPY AND PUMPKIN-VINE WINDOW

**T**HIS window makes use of a dozen yards of pumpkin flower vines draped in a double garland effect around the entire border of the window. Where the vines are caught up or fastened to the border I suggest you fasten a pumpkin.

The easiest method of fastening these pumpkins to the wall is to cut them in half, hollow them out and then fasten them to the border with the half-round surface to the front. They can be fastened by driving long needles through the edge of the pumpkin into the background.

The rich-yellow colorings in the pumpkins and pumpkin flowers, and the deep-green colorings in the leaves, give to this border a very gorgeous color effect.

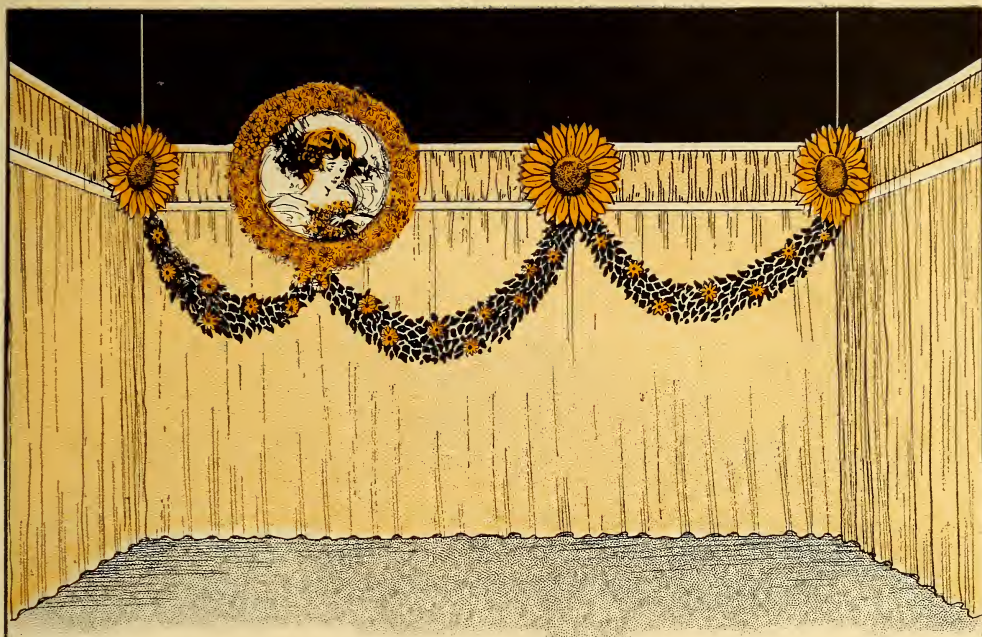
Next I indicate the use of two vases or tubs, in which are placed large poppy bushes.

These poppy flowers are of giant size, and come in red, pink or golden yellow, the regular poppy colors. The leaves are the most natural reproduction of leaf I have seen, having a tiny white nap on the surface that gives it the plush effect so common to the poppy family.

The tubs that are used are very easily made out of lumber or wall-board, being nothing more or less than boxes wider at the top than the bottom. These boxes are covered with several coats of white alabastine. Next, you paint on in gold, a conventional design, such as is indicated in the drawing. These flower boxes or tubs can be used in many ways throughout the store and windows.

The pumpkin vines and the bushes of poppies ready to place in the window will cost from five dollars and fifty cents to seven dollars and fifty cents, depending on the amount of poppies used in the bushes. The larger bushes will, of course, show up better, but for a small window, a small bush is more appropriate.





## A BROWN-EYED-SUSAN BACKGROUND

**T**HIS window is designed for the use of either the daisy or brown-eyed Susan. The daisy being a white flower, is better suited for late summer, while the brown-eyed Susan being a yellow flower, with a dark-brown center, is more appropriate for fall.

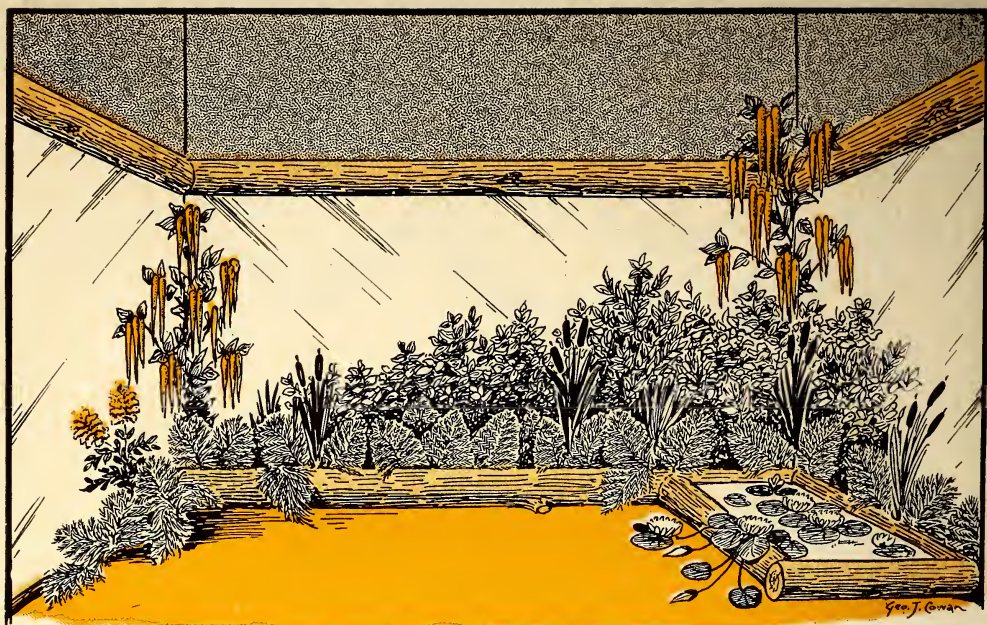
This background is made by first covering the entire surface of the window back and sides with a yellow cambric. Over this is then plaited a covering of white tarlatan. This gives a very soft, filmy background effect. Two narrow strips of white muslin covered boards are used to finish off the top of the background as indicated in the drawing.

Along this border is then fastened three large artificial sunflowers, twelve inches in diameter. A large solid wreath of yellow brown-eyed Susans is also placed on this border as indicated and is used to frame any handsome picture or poster that you may have, either of an autumn scene or a pretty girl's or lady's head.

Draped from these sunflowers and wreath are three wide garlands of green leaves thickly covered with white or yellow daisies.

You will be able to get the complete outfit of flowers, including large wreath, three sunflowers and the three crescent-shaped garlands over five yards long, ready to place in the window, for eight dollars and a half. The illustration shows you not only just what you need for this window, but shows you how to install it. You, of course, realize that you may want a smaller or larger quantity of the flowers than I indicate, and this, of course, will make the window cost more or less as the case may be.

I will be glad to hear from you if you need any further help in the changing of any of these window designs for your own particular case.



## A WOODLAND WINDOW FOR FALL

**T**HIS idea can be carried out with very little work and will be extremely beautiful.

The idea is to imitate a rustic log border about the top of the entire window, and a rustic log on the floor next to the back of the window, forming a sort of flower box.

These logs are also built into sort of a lily pool in one end of the window.

This log effect can be made out of real logs, or better still, can be made out of the new imitation bark. This bark comes 20 inches wide, and sells at 10 cents a yard in any length. In order to use it, all you have to do is to make up your framework out of wood and carpet paper in the desired shape of logs or rails and cover this surface with the imitation bark.

The pool is made by using a mirror to imitate the water, framing it with the imitation logs.

On top of this mirror is placed several large sprays of water lilies and leaves. The drawing indicates the use of two sprays containing two flowers, two buds and nine leaves in each. One of the sprays is placed so that part of the leaves and flowers run over on the floor.

In each corner of the window I show the use of sprays of foxtail. These are the very effective autumn decorations and come in bushes six feet high. The flowers come in long, draping, pendant shape and attract a great deal of attention wherever used.

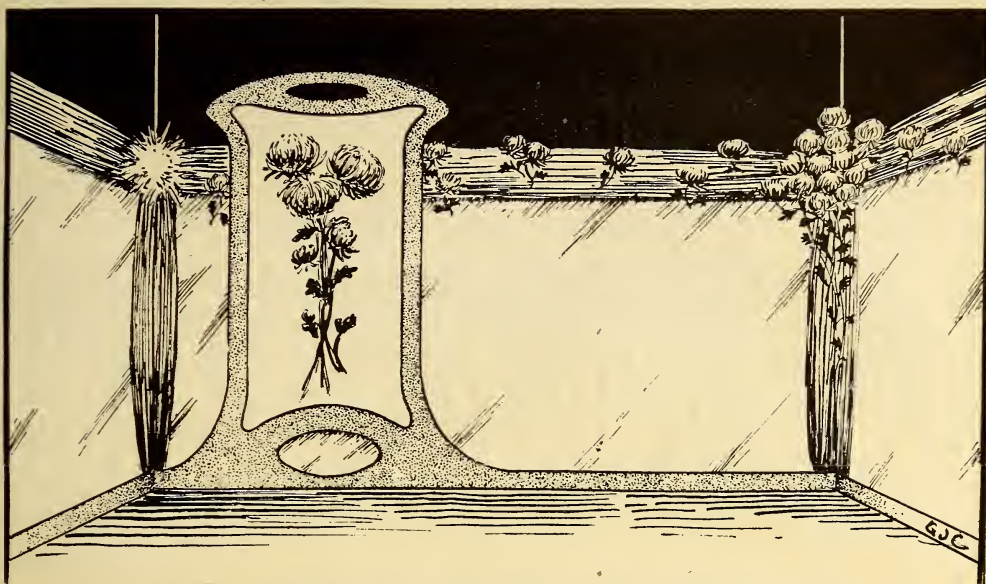
Back of the log you will now want to arrange a great profusion of all kinds of autumn growth, such as cat-tails, ferns, autumn foliage, etc.

The cat-tails you can procure from the neighboring lowlands at no expense. The ferns and autumn branches should be of the preserved variety so that they will last.

You can get all the imitation bark you will need, also the two foxtail bushes, the two sprays of water lilies, twenty-five beautifully colored ferns and ten large branches of autumn beach spray and goldenrod, for a total of ten dollars.

I hold myself in readiness at any time to give you further suggestions, either on the designs shown here or on designs that you have in mind.





## A CHRYSANTHEMUM BACKGROUND

ORIGINAL IDEAS FOR USE IN PLANNING A CHRYSANTHEMUM BACKGROUND FOR AN AUTUMN WINDOW

A MERCHANT said to me one day, "I consider my window the best advertising medium I have." I think all merchants are realizing more and more the importance of their window advertising. The purpose of these pages is to help these merchants to the greatest extent. Every one of these designs or ideas can be used with profit in their windows.

On this page is shown a very artistic and easily constructed autumn window design.

To give the autumn feeling to the window I suggest for a window decoration the chrysanthemum and the colors yellow and brown, the flowers to be of yellow and the tarlatan and scroll work in brown. The mirror frames are first covered flat with a yellow cambric over which is gathered the tarlatan covering.

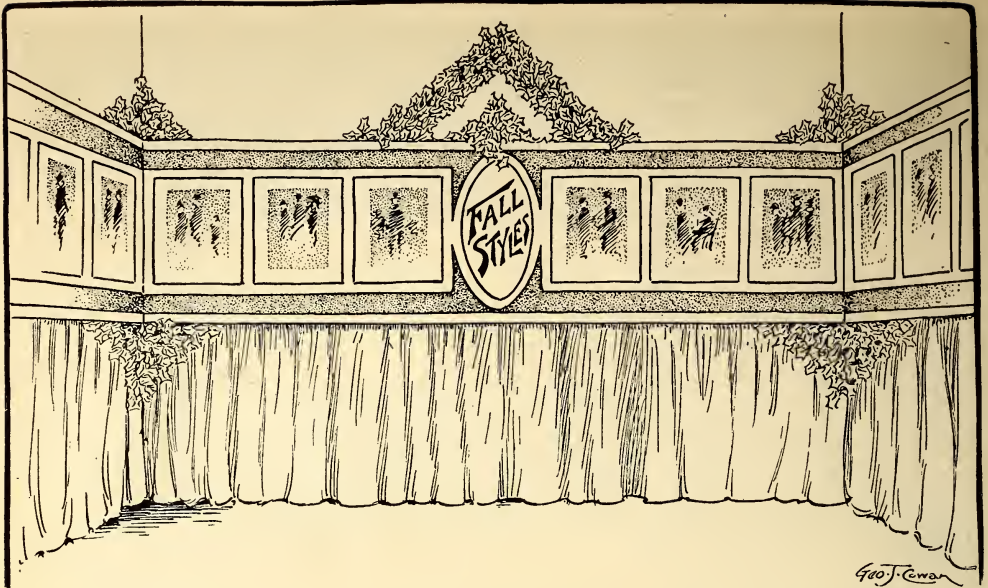
The panel shown in the drawing is framed with a scroll design cut out of wall-board either painted or covered flat with brown felt or flannel. On the panel are placed three large stalks of chrysanthemums, the flowers being several times the size of a real chrysanthemum and enclosing electric lights. This gives a pretty lighting effect at night. Add a few artificial chrysanthemums of the natural size to this bunch of large ones and the panel decoration is complete.

Scatter artificial chrysanthemums about the tarlatan borders of the window and place a huge bouquet of them in the corner as shown in the drawing.

In making the large chrysanthemums that will have lights enclosed, be sure to have them made over a wire frame, the frame being large enough so that the paper is far enough away from the light so that it will not ignite. Another color scheme would be to use lavender and purple flowers with a yellow scroll and tarlatan rim.

Instead of using the huge artificial chrysanthemums in the panel one could use this panel to frame a large painting of chrysanthemums. A scenic panel representing some bit of autumn landscape would also look well therein.





## USING FASHION CARDS ON BACKGROUND

**N**O MATTER what make of garments you handle, you probably receive from the manufacturers quite an assortment of window cards and other advertising matter. How to use all this to the best possible advantage is the next question. If you take these large cards and place them about the window in front of the goods on display, you hide just so much of the goods.

The best way is to incorporate these large cards in the background display. In this way you do not obstruct any of the clothing, and have an original background that is very appropriate for the goods in the window.

Remember this—in tacking or placing the cards, you must be sure they are put on straight, as a crooked card will make a very jarring note in the display, and the main thing is to have it as pleasing as possible.

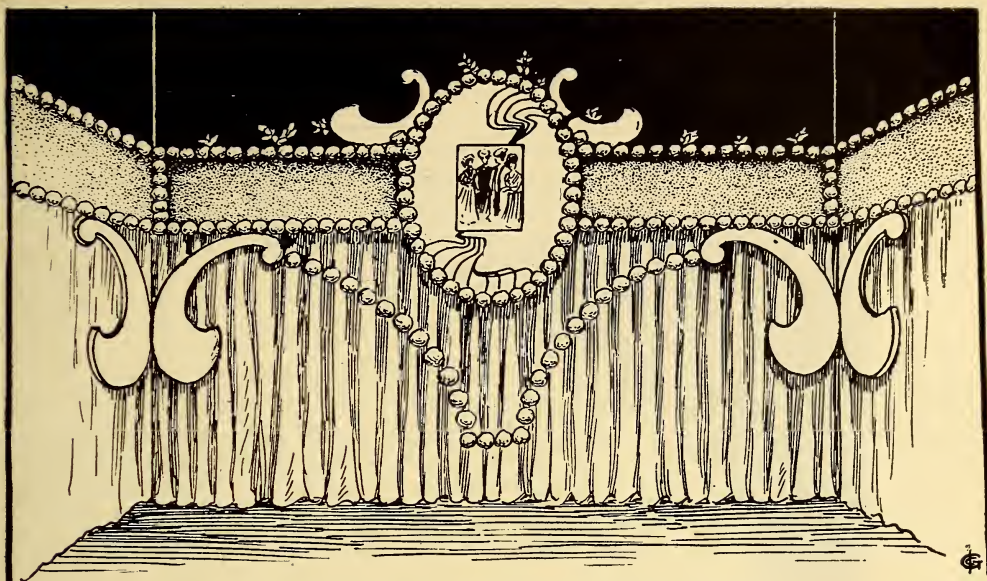
The illustration shows quite clearly the main features of this window. A wide border is run around the entire window, this border to be of some cloth, such as velours, burlap or denim, in plain color, and applied flat. This wide border is edged with a 2x1 inch window strip to be covered with a cloth in contrasting color to the border.

In the very center of this border can be placed some neat show card, mentioning the fact that the new fall styles are now being displayed. In the drawing we suggest an oval-shaped card in contrast to the square fashion posters.

Then against the border can be arranged the different-colored fashion plates in the manner shown. If you have not enough plates to go around the entire window as we depict, you can very easily place them farther apart, and, in spacing them, make them reach around.

The artificial leaves are pasted or pinned to boards shaped so that when the leaves are on the design will appear as is shown in the illustration.

This design should get you to thinking so that it will be possible for you to make use of some of these ideas, but in the main, originate some design entirely different and especially adapted for your window, store and goods.



## A FALL OPENING WINDOW

A BACKGROUND THAT SHOWS A FASHION PLATE IN THE CENTER OF BORDER AND USES CHRYSANTHEMUMS

THE original background design shown in this illustration is a very practical trim, inasmuch as it can be used at any time of the year and for the showing of any line of merchandise by making some minor changes.

It has the advantage of being easy to construct, and the design is elastic enough so that it can be adapted to any size window.

The very center of the background border is composed of an oval frame cut from wall-board bordered with artificial flowers; chrysanthemums are used for fall. This frame is covered with white alabastine and has a conventionalized stem effect on same made from cut-out green metallic paper. The center of this frame is taken up with any illustration showing a group of fashion figures in keeping with the goods on display or with a decorative poster or a sign.

The border to the window is a wide board, covered flat with a dainty shade of green velvet or plush. This border is edged at top and bottom with a row of the artificial flowers.

Sprays of green foliage look well stuck here and there among the flowers.

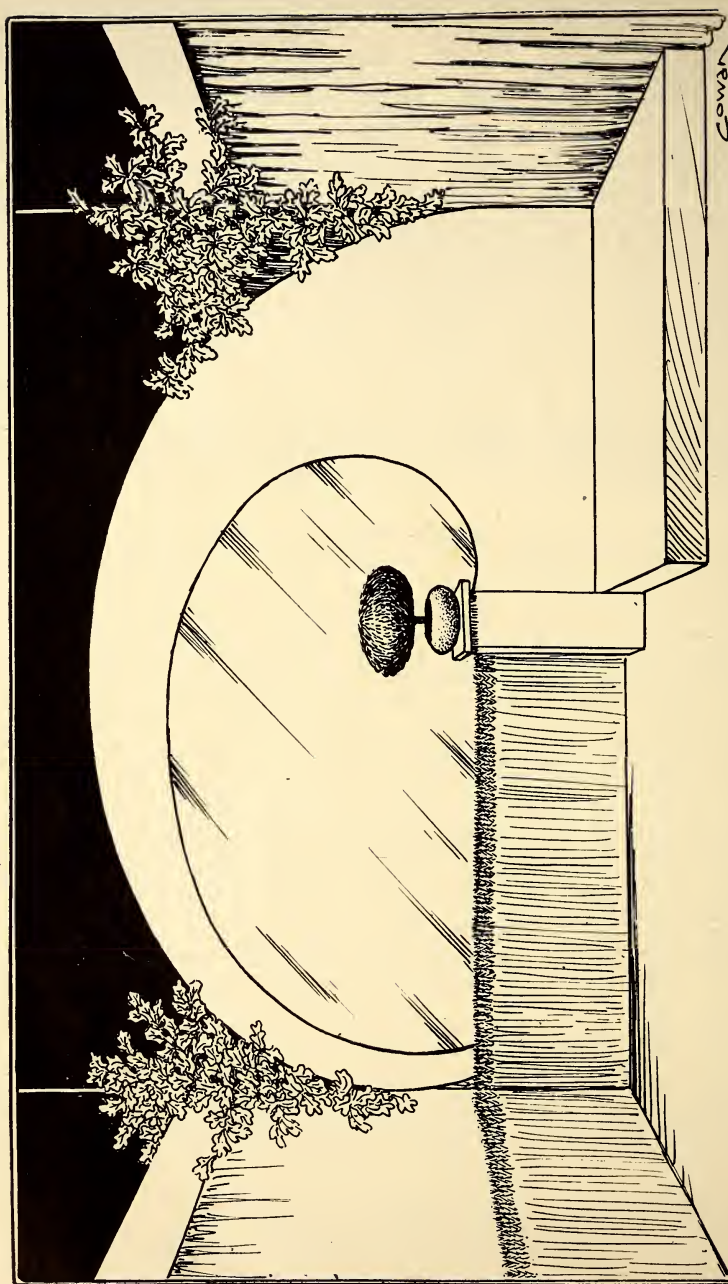
At the top of window and in the corners are shown several simple scrolls that have been cut out of wall-board and painted or covered with white felt. These scrolls add much to the design, taking away from the straight lines of the border, thus robbing the window of any stiffness in the decoration.

Rather a clever conceit is the fastening of the flowers on the curtains of the background so that they form the design shown in the drawing.

The color scheme should be worked out according to the season of the year. Yellow and white are always good for fall.

The floor can be covered with brown felt or flannel. It is best to use a rather dark covering for the floor as it will not soil so readily as the lighter shades.





CONVENTIONALIZED DECORATION FOR FALL



## CONVENTIONALIZED FALL BACKGROUND

AN ARTISTIC DESIGN FOR AN AUTUMN WINDOW—USING AUTUMN FOLIAGE, GRAIN AND A SCROLL DESIGN—A RAISED BASE FOR SHOWING ONE FIGURE

FOR all the Fall Opening Windows, or as some stores call them, "Fall Exposition Windows," the trimmer wants, above all things, to design a background that is very artistic—something quite elaborate in a rich setting, but not too gaudy and showy. To this end I show here an original design for a window background that is artistic and high class. The great scroll design that is thrown across the background is a very striking conception and will give quite a bit of distinction to the windows.

The base of this scroll is finished with a post and-platform. This platform need only be four or five inches high and large enough to accommodate one figure. This raised dais or platform is a clever conceit in any garment window, as it raises one of the forms above the rest and breaks the monotony of the straight line made by the heads of the different forms used in a window. Then, too, it adds a touch of novelty to the window. If the garment shown on the figure placed on this platform should have a train, I suggest you let this train trail over the edge of platform and onto the floor below.

The post used to finish one edge of the base of the scroll makes an ideal place for placing some handsome potted plant or fern. It might also be possible to use this post as a base for some handsome art glass lamp or lighting effect, thus arranging for an artistic lighting effect for evening use.

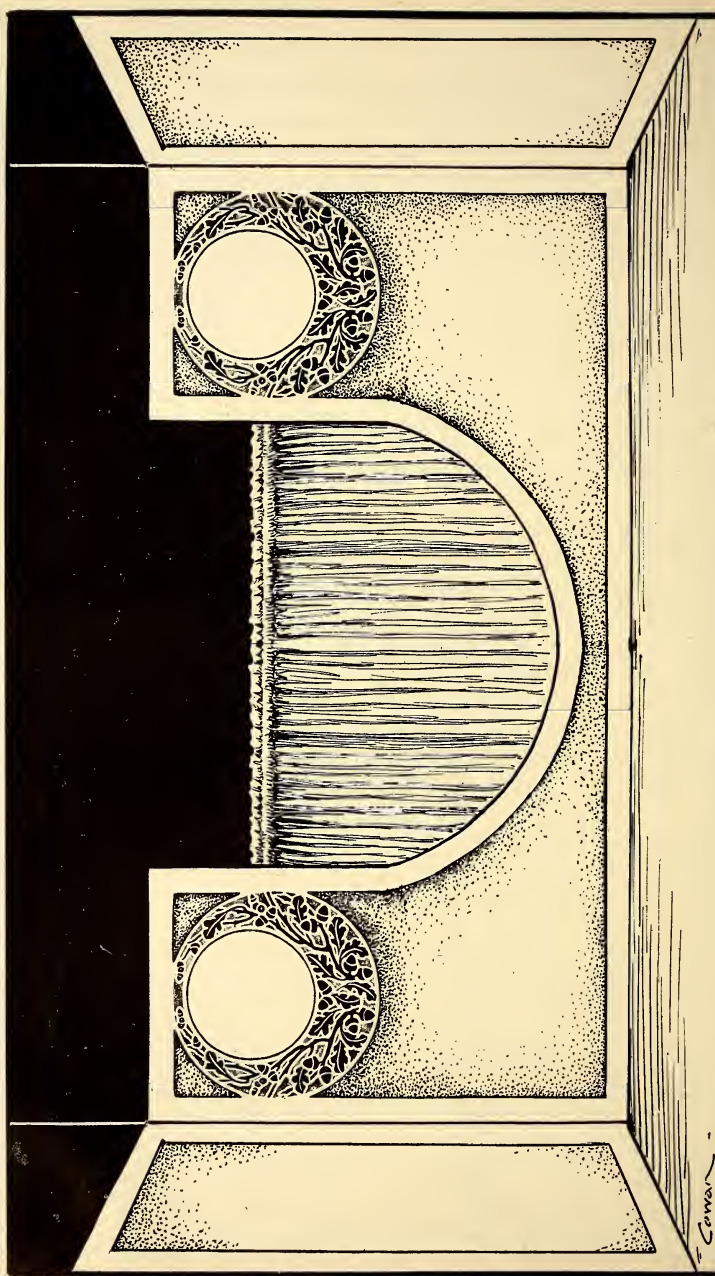
The corners of the window; you will notice, are profusely decorated with artificial autumn leaves. If it is possible to get natural autumn leaves that will keep long enough you can use them, but it will be the best plan to use artificial leaves, as they are sure to last, and, of course, look better. These artificial leaves should be wired on natural branches that have been stripped of their leaves.

The large scroll background is cut out of wall-board and painted with alabastine or it can be covered with felt. The post and platform are built of inch lumber and are covered in the same manner and color as the scroll.

From the post and extending around the rest of the base of window is arranged a hedge of grain. This can be done by pasting in or otherwise fastening it to strips of wood built in the form of a fence.

The background can be of mirrors or gathered cloth, or both. The floor should be covered with cotton flannel or felt.

If the scroll is covered with white, the floor should be of brown; but if the scroll is brown, the floor should be white. Thus we would have brown scroll, post and platform and white floor and white gathered cloth background (that is, if cloth is used). The foliage would be of autumn tints, while the grain would be of light yellow. This would be a very pretty color scheme and one just suited to the season.



OAK-LEAF BACKGROUND FOR FALL

Cowan

## OAK-LEAF BACKGROUND FOR FALL

A VERY ARTISTIC BACKGROUND FOR A LATE FALL WINDOW—OAK LEAF AS DECORATIVE MOTIF  
—SIMPLE AND EASY TO MAKE—A TOUCH OF AUTUMN FEELING

**I**NSTEAD of using a great quantity of all kinds of autumn foliage, fruits and flowers for an autumn window, I have planned something entirely different, something that is highly artistic, beautiful and simple. I merely give a touch of the autumn feeling by introducing one simple autumn decoration, and that is seen in the oak leaves.

These oak leaves do not overrun the entire window. They act only as a foil for the goods, and by placing the goods in simple and elegant surroundings one brings the beauty of the merchandise out prominently.

The background is a large U-shaped frame, having in the center a background of gathered silk or plush curtain.

The oak leaves should be of the very best quality of artificial foliage, with a plentiful supply of acorns. This foliage is fastened in a conventionalized manner on a circular frame, covered with gold-foil paper or paint. The rest of the background should be of deep cream felt or muslin painted with alabastine. The edge is a plain, flat wooden border an inch deep and about three inches wide, covered either in white felt or gold-foil paper. The curtain in the center would look well in some gold shade or a pretty shade of green, or in white.

It might be a good idea to follow out the following color scheme if you want stronger colors. Paint the oak foliage on the circle in black with a burnt-orange background, the panels being white and borders of burnt-orange felt. The center curtain of burnt orange or pure white.

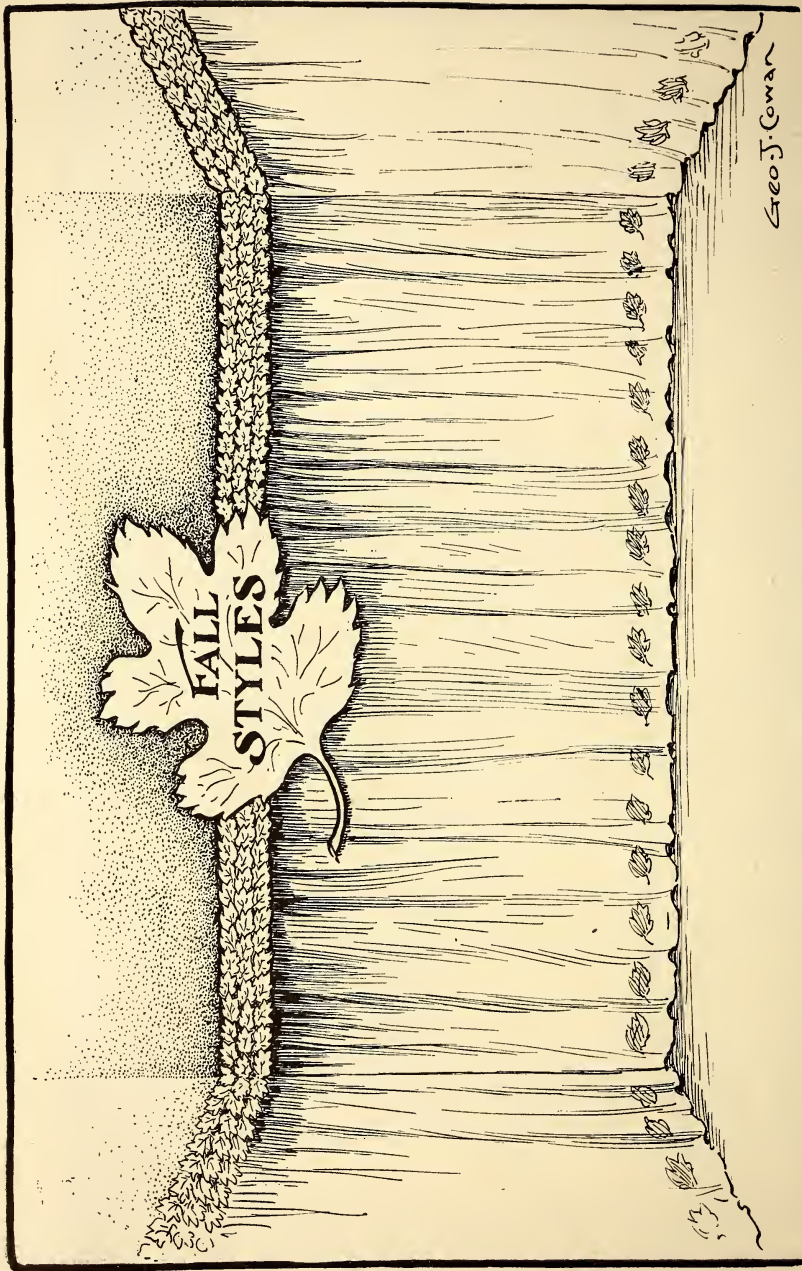
Here is an idea for a brown background. Place or paint the oaken foliage on the circle of deep brown and have the panels of a light shade of brown. All the border should be of the same dark shade of brown as the circle. The curtain should be in either one of the shades used.

There is a great chance to use an air brush on the background. Start at the top of the background on the surface enclosed in the border, and tone the surface down with a deep shade of brown at the top, graduating to the extreme light shade at the bottom.

This same scheme can be worked on the white background as well, making use of a gold spray or of the brown. For this work you can use a regular air brush or the large air brush made especially for this purpose. Or you can use a regular atomizer or spray the color on with a tooth brush run over a screen. The last two methods of course will not give you as pleasing results and is much harder work, and there is also the chance of such an uneven spray that you will not like the effect, especially if you have not done much of this work.

We have only suggested the use of the better materials, such as silk or velvet drapery and felt. If you must economize on materials, you can use silkoline instead of silk, and cotton flannel instead of plush. Cotton flannel can also be used instead of the felt, or you can use a muslin or burlap painted the desired colors with any of the many shades of alabastine.





AN AUTUMN WINDOW BACKGROUND MAKING USE OF FALL FOLIAGE

## A FALL-FOLIAGE WINDOW BACKGROUND

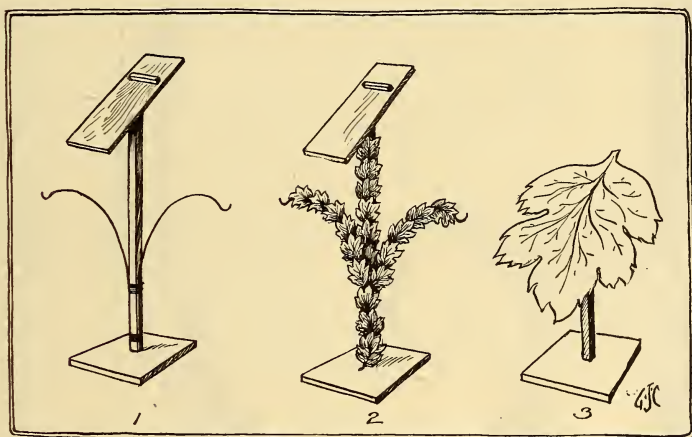
AN ORIGINAL BACKGROUND DESIGN FOR A SHOW WINDOW—ALSO SEVERAL IDEAS FOR DECORATING FIXTURES TO HARMONIZE WITH THE BACKGROUND

THE idea of fall foliage is, of course, not new, but a new treatment of the same is as good as new. There is nothing more appropriate for the season and nothing more beautiful than the highly colored autumn leaves. Therefore I am giving you this very simple yet effective design.

In the center of the border of window is a large maple leaf, cut from bristol board and painted in imitation of an autumn leaf. This leaf not only acts as a decoration, but as a sign, for on it should be painted the words, "Fall Styles." If a leaf larger than this is desired, you can cut it out of wall-board and paint as you would the paper sign.

The border of the window is a six-inch board that goes around the entire window, and is covered solid with artificial autumn leaves (maple leaves preferred, to match the sign).

The background proper, if it is not a mirror, can be of plaited cheesecloth or tarlatan, in a light shade of tan or yellow. A heavier cloth would look well hanging in folds, some such cloth as mercerized sateen or flannelette in tan or light yellow would answer



this purpose. A border around the bottom of the window can be made by pinning leaves on the cloth, as is suggested on the drawing.

Where display stands, whether metal or wood, are used they can be covered with these autumn leaves. This will add a very great amount of beauty to the display, and carries out the autumn idea very cleverly. Fig. 1 shows how you can wire several heavy wire arms on your fixtures. These arms will act as branches when covered with leaves and at the end of each can be hung a shoe or other merchandise.

These wires and leaves can be wired to a metal fixture as easily as to a wooden one. I show only the wooden one, as it may be possible that some of the boys may want to build some of the wooden ones just for this purpose. Fig. 2 shows the stand and arms covered with the leaves.

Fig. 3 shows a wooden fixture with a very large cardboard leaf fastened to the slanting top. This leaf can be cut from bristol board and painted in autumn shades, and makes a very pretty backing for shoes.

Even shoes hanging from the ceiling can have these large leaves fastened to the soles, and as they hang on an angle of forty-five degrees, can be seen very easily, forming a pretty backing.

The price tickets on the shoes can also be made in the shape of autumn leaves.



A CHRYSANTHEMUM WINDOW FOR FALL



## A CHRYSANTHEMUM WINDOW FOR FALL

A PRETTY SCROLL DESIGN IN KEEPING WITH THE CURLING NATURE OF THE CHRYSANTHEMUM PETAL—A NEW COLOR SCHEME TO BE USED IN THIS STYLE WINDOW

HERE is something new in a scroll idea. The scroll itself is in nature quite scraggly and has much of the curve and nature of the petals of a chrysanthemum, this being in perfect harmony with the chrysanthemum decorations.

This scroll is cut out of light lumber or wall-board and is covered with gold-foil paper or can be given a coat or two of gold paint.

The large chrysanthemum that you will notice on the border near the center of the window can be cut out very much on the order of the scroll in one flat piece and painted a rich mahogany red, the tips of the petals to be given a deeper shade than near the center of the flower. The center should shade down to a deep-orange tone.

Another method of constructing this large flower would be to cut all the petals out separately from heavy bristol board and arrange them as seen in the drawing overlapping each other. They should be colored the same as indicated in the above paragraph.

The border of the window is a wide board covered flat with white alabastine. You can extend this flat border out in the window some few inches, thus giving a box-border effect.

As indicated here, the window has a background of mirrors. The same decorative treatment would apply equally as well for a background of paneled wood or a background covered with any of the numerous cloth coverings.

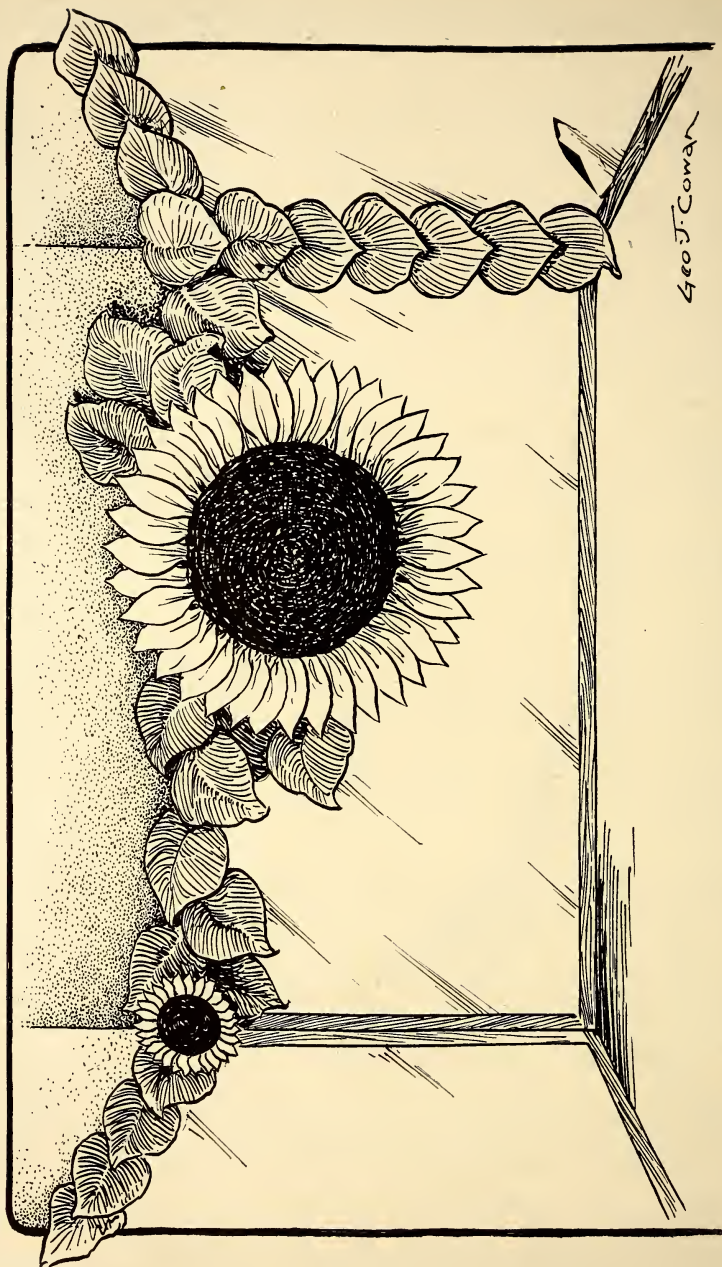
Being a mirror back, I have indicated the mirror frames as being covered with plaited and scissored tarlatan. It would be possible also to cover these frames with flat strips of white felt.

In the corner, as indicated in the drawing, is a mammoth bouquet of artificial chrysanthemums. The stalks are made very long and are well covered with leaves and flowers.

This bouquet is fastened to the scroll with a large bow of wide white ribbon. A gold ribbon would be very effective here (if you can get it). Be sure to have the chrysanthemums made in the orange and mahogany shades to match up with the large chrysanthemums.

These artificial flowers could be made large enough so that they could be made into incandescent globe shades and enclose small electric lights, the wires being concealed among the foliage. This would give a pretty lighting effect at night.

Other color schemes can be used, but particular mention is made of the one above because it is a particularly good combination and one but little used. The common yellow chrysanthemums are so much used that it is well to get away from this color when putting in a window of this kind.



A SUNFLOWER WINDOW BACKGROUND

## A SUNFLOWER WINDOW FOR FALL

AN ORIGINAL BACKGROUND DESIGN FOR LATE SUMMER AND AUTUMN USE—BROWN, YELLOW  
AND GREEN COLOR SCHEME

**H**ERE is a new one—just the thing for a strong, catchy, attractive window. The beauty of this design is the fact that any trimmer can make it and adapt it to any shape window. The color scheme, too, is in keeping with the design itself, strong and bright.

The central design and the attractive part of the trim is a representation of a mammoth sunflower. This is so simple to make, and there is so little else to the window that you can all see how easy it will be to adapt to any window or store.

My drawing will give you an idea of the relative size of the flower itself as compared with the rest of the window. Be sure to have it large enough.

In making this large flower you will need a large circle made of wall-board and covered with brown velveteen or velvet, or cotton flannel with the nap outside. This covering is padded with cotton batting, so that you have it standing out in deep relief. Another method of filling this center would be to puff it very full and deep with brown cheesecloth, or other light-weight material.

To the outer edge of this circle, fasten the yellow petals of the flower so that you will have the effect shown in the drawing. These petals can be made of yellow crepe paper, and if they are doubled a bit where fastened on the back, they will look much better and will have an added stiffness that will make them stand out strong. In fastening these petals to the back, they can either be tacked on or pasted.

The foliage, which consists of huge sunflower leaves of paper, can be arranged about the frame of the window, somewhat after the manner shown in the sketch. These leaves can be cut out of plain green French tissue paper, crumpled up in the hand and then partly straightened out.

This gives you a very good looking leaf for this purpose. Be sure to make these leaves large enough, so they will go well with the large sized flower. I have shown the leaves as covering the frame in only one corner; should you desire, you can arrange the other corner in the same way.

To add a little more color to the design, I have added another sunflower and placed it in one corner. Of course, this sunflower is a large one, but nowhere near the size of the other one. It can be made in the same manner.

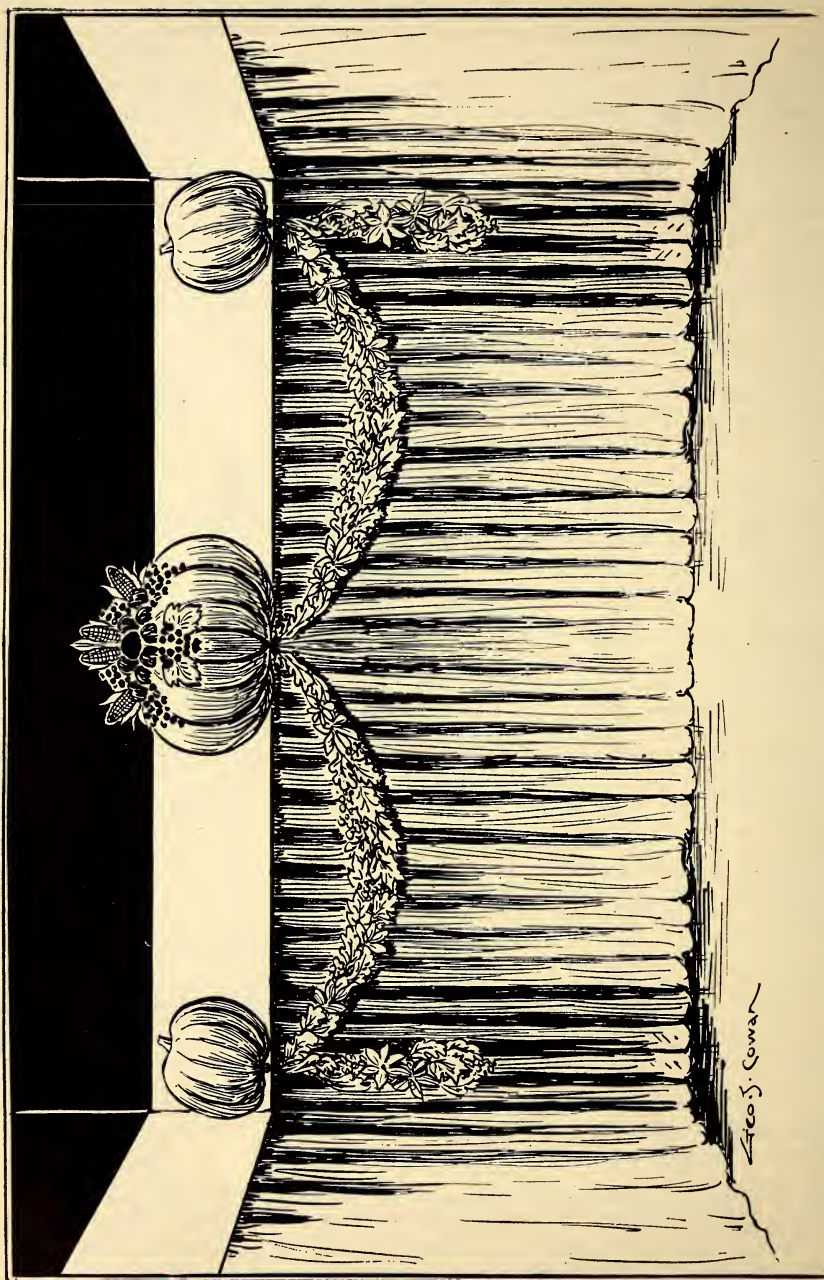
In perfecting the color scheme I suggest you cover the mirror flat with yellow tarlatan, and cover all exposed mirror frames with gathered tarlatan, stretched over a yellow lining. This, of course, would only apply in windows that have mirror backs. All other windows should have a cloth background of yellow, either plaited tarlatan or cheesecloth, or, if made of other yellow cloth, have it hanging in graceful folds.

This color scheme is very appropriate for later summer or for any autumn display. The most prominent unit of display should be placed directly in front of the large sunflower, thus having the flower for a background.

If price tickets or show cards are used in the display, they can be cut out in the shape of a sunflower, and the wording placed in the center. Another form of card would be the regular white cards, with a sunflower design in the corner or throughout the card. Even plain yellow cards with brown lettering would not be a bad idea.

Notice that there is plenty of space in the window for the showing of goods, in fact you have all the display space possible at your disposal.





HARVEST-FESTIVAL WINDOW BACK

## HARVEST-FESTIVAL WINDOW

AN AUTUMN DESIGN THAT HAS FOR ITS DECORATIVE MOTIF THE FRUITS OF THE HARVEST,  
AND AUTUMN FOLIAGE—A VERY SIMPLE AND ATTRACTIVE WINDOW

PUMPKINS, corn, fruit, grain and autumn foliage are generally the first things thought of in planning for a Harvest-Festival decoration. Therefore there is nothing new in the materials I suggest. The method of using them is the interesting thing. In choosing these decorations for the windows or the store interior one must be sure to pick out perfect specimens, well formed and well colored.

The center-piece, or most prominent bit of decoration, is the very large pumpkin, cut in half and fastened to the border in the center of the background. This pumpkin is hollowed out and part of the top is cut away so that a mass of corn and fruits can be made to protrude in great profusion.

It may be impossible to procure a pumpkin large enough for your purpose. If this is the case, you can easily make one over a framework of barrel hoops, the surface to be of papier-mache and painted a good deep-orange color.

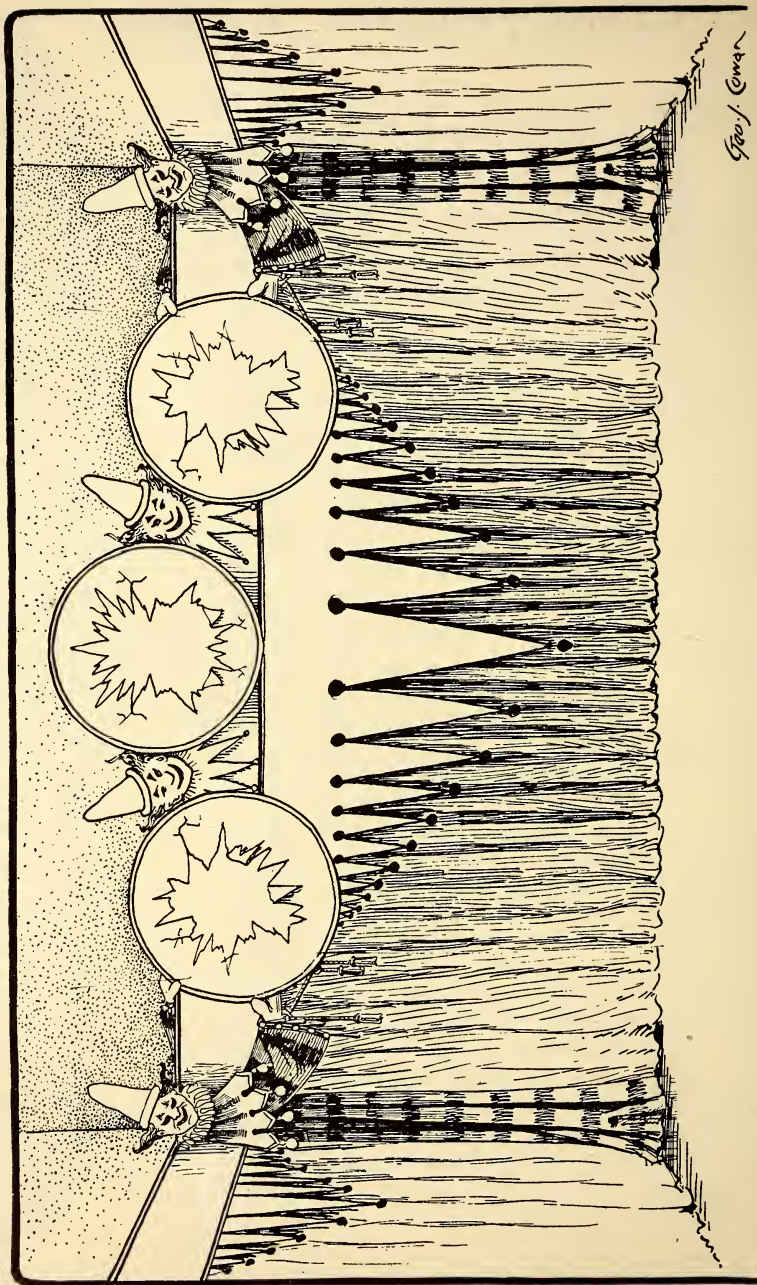
In place of using real fruit, I suggest the artificial variety. It can be obtained from the artificial-flower dealers.

Each corner of the window has a half pumpkin placed on the border. This border is a very wide board or wallboard painted with white alabastine. The pumpkins can be fastened on by driving darning needles around the edges.

From the base of each pumpkin is suspended garlands and pendants of autumn leaves and flowers, artificial, of course. A pretty garland can be made by using a variety of leaves and flowers. This will form a bright vari-colored decoration that will be suspended in front of the mirror or background curtain. In the drawing is indicated the use of a curtain. This curtain would look well if it were of green velour or white flannel. A pretty effect can be had by touching the tops of all the leaves with gold paint and using a gold cord as an edge around the top and bottom of the wide border and as an edge on the curtains. If mirror backs are used, you could use gold cords in festoons draped from the lower edge of the border.

This design is primarily for use in a Harvest Festival or Harvest Sale. In reality it is good for any fall or Thanksgiving window. Practically any line of goods will look well if shown in this window, and it has the great advantage of being inexpensive and easy to make, and if well executed, of being very sightly and attractive.





A CARNIVAL WINDOW BACKGROUND



## A CARNIVAL WINDOW

A GOOD, ORIGINAL IDEA TO USE AS A WINDOW BACKGROUND PRECEDING AND DURING THE  
CARNIVAL TIME—SIMPLE AND EFFECTIVE

**I**F YOUR town is to have a carnival, your store must enter into the spirit of the occasion, for your help will mean much towards its success. Not only is it common for the merchant to put in special window trims, but he decorates the interior and exterior of the store, helps decorate the street, and goes in for a "float" in the parade.

### *Be Spectacular*

Whatever you do, let it be spectacular. Do not do the "cut and dried" things; do something original. A carnival is a spectacular affair. It abounds in lots of noise, bright colors and good feeling. Impart all of this in whatever decorations you may put up—make them noisy. This can be done by using bright colors in well-chosen combinations. Generally some certain colors are selected by the carnival committee, and you will want to use these colors. Patriotic colors—that is red, white and blue—are also used a great deal, either almost entirely, or in conjunction with the carnival colors.

When a carnival color is chosen, it should be continued from year to year, for, if the colors are changed every year, it will mean that you will have to invest in these new colors, whereas, if the same colors are used from year to year, you can afford to get out quite elaborate decorations and use them from year to year, of course, changing them slightly, and adding to them.

This article will deal with one particular design for use in the store windows. The design is so simple, yet so attractive, that I commend it to any trimmer.

The window, as illustrated here, has a gathered-cloth background. This cloth can be of any kind or quality that best suits your needs. Should you have mirror backs in your windows, you can use this design, leaving out the gathered-cloth background.

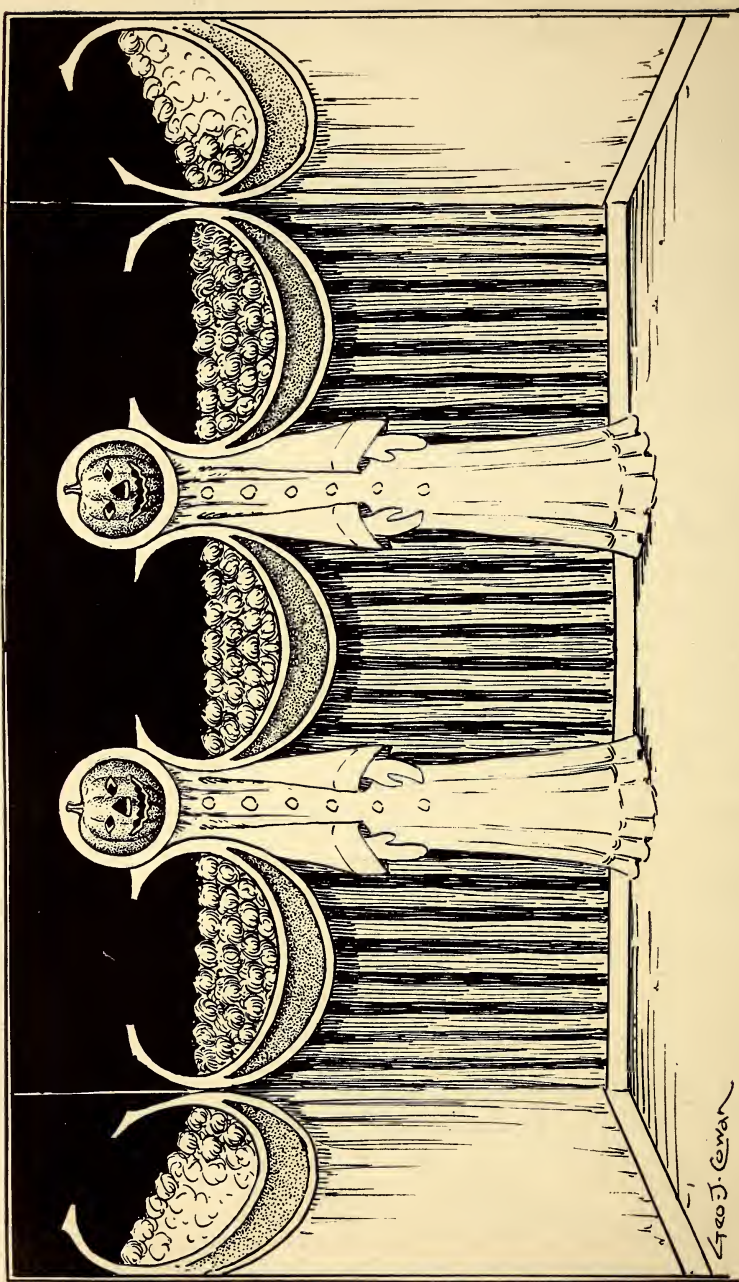
Around the top of the window is a flat border, made by covering an inch board of the desired width with a cloth, this cloth to be one of the carnival colors. In each corner is a clown's head, which is nothing more nor less than a mask, with such accessories as a hat, collar, etc. Arms are then made up and extended out along this border, as if in the act of holding a hoop, such as are used in circuses.

These arms are simply cut out of wood and painted. Wide sleeves are made out of some bright drapery cloth, and a width of this drapery cloth is draped from the head to the floor of the window. This gives the effect of a gown for the body of the clown.

The hoops or circles can be made out of common barrel hoops, and covered with white paper. This paper should be broken, as if some one has jumped through the hoop. On a different-colored cardboard, back of the openings in these hoops, would be an ideal place to paint signs.

Hanging pendant from the border are V-shaped pieces of cloth, in one of the carnival colors. Tassels are fastened to the ends of each pendant, and should be in the same or contrasting color. The V-shaped design is very commonly seen in the making of clowns' or jesters' clothes, especially in the collar or skirt, and the ends of points of the V-shaped pieces of cloth are finished with tiny bells. Therefore, if bells are procurable, they will be preferable to the tassels.

This idea, if well worked out, will be an eye-catcher.



A CLEVER HALLOWE'EN WINDOW BACKGROUND

## CLEVER HALLOWE'EN BACKGROUND

ORIGINAL WINDOW DESIGN THAT CAN BE USED FOR HALLOWE'EN OR AUTUMN DISPLAYS—  
COLORS, BROWN, YELLOW AND WHITE—PLACE FOR JACK-O'-LANTERN

**I** SHOW herewith an autumn window background that can be used for Hallowe'en, or during the Hallowe'en season, if desired. This is especially good for a window showing goods designed for Hallowe'en use, such as favors from the stationery department, fancy lanterns, etc., designed for Hallowe'en parties, etc.

Then, too, every trimmer knows how much more attractive some special trim is that is representative of the season or some coming event.

To give the necessary Hallowe'en touch to the design, I have incorporated the pumpkin Jack-o'-lantern, with draperies suspended from the same, forming part of the background, and the garments of the Hallowe'en figure itself.

This Jack-o'-Lantern is made from half a pumpkin, with eyes, nose, and mouth cut out. This is then fastened to a circular disk of wall-board covered with white alabastine. An incandescent light is placed back of or rather inside this "pumpkin head."

From the lower edge of this circle are draped folds of pure-white cloth, representing the gown of the figure. A couple of very full sleeves are then hung as indicated in the drawing, with white stuffed gloves suspended in them.

The scroll decorations of the window are very easily made, as they are cut out of wall-board, and covered with white alabastine. The panels, or inside of these scrolls, are filled with a single layer of brown felt or cotton flannel.

The background itself is covered with a generous plaiting of brown or tan tarlatan, over a lining of the same shade.

A solid banking of yellow chrysanthemums is used to cover the background that appears above the scrolls. This finishes a very novel, artistic, and beautiful window.

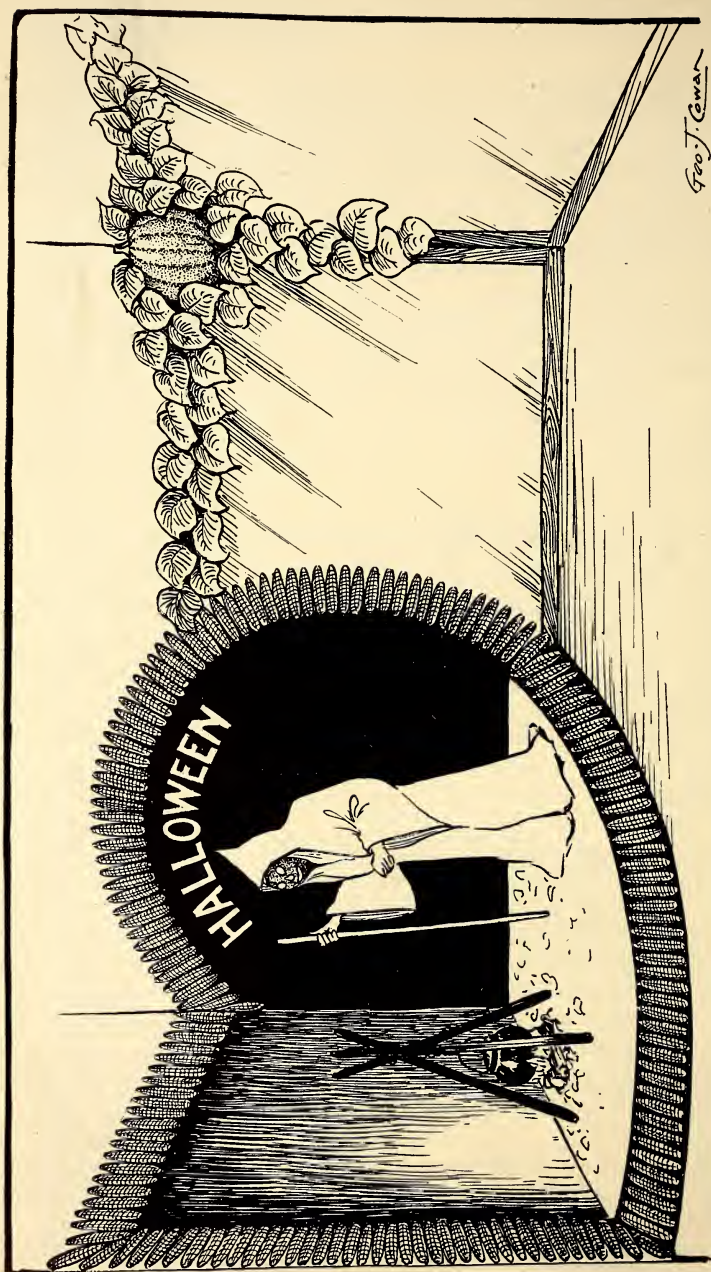
As outlined in the preceding description, you will realize that the color scheme of brown, yellow and white is well laid out, and is especially appropriate for the fall season, or for Hallowe'en.

The white is used on all scroll work and in the gown of the figure, while the yellow is found in the pumpkins and in the flowers. The brown, either in one tone or several tones, is found in the panels of scrolls and in the plaited background.

If dark goods are shown in the window, you will want to use a light brown or tan for the background, so as to form a contrast. Should light-colored goods be shown, you will, of course, use the brown, thus giving a dark background.

In planning a window, all these questions of color and depths of color must be considered in relation to the goods that are to be shown in that particular window.





AN ORIGINAL WINDOW BACKGROUND IDEA FOR HALLOWE'E'N

## HALLOWE'EN DECORATIONS

THE HALLOWE'EN SEASON, OR AS IT WAS ORIGINALLY TERMED, ALLHALLOW EVEN, GIVES A TRIMMER A CHANCE TO SPRING A NEW IDEAL IN HIS WINDOWS

FOR the trimmer who changes his displays often, every holiday or public event gives him a chance to incorporate something pertaining to that event in his decorations. This is a good idea, because, being timely, it forces itself on people's attention, and gains their attention and respect because of its very apparent up-to-dateness.

Then, too, oftentimes a trimmer is at a loss what to use. These events give him something tangible with which to work. Clustered about all these holidays are traditions, etc., that furnish the trimmer with a varied fund of decorative possibilities.

Consider, for instance, the celebration of Allhallow Even, or, as it is now commonly called, Hallowe'en. This day holds forth all kinds of decorative possibilities. It is one of the oldest customs handed down to us by our ancestors, and was quaintly called in England "Nutrack Night."

Allhallow Even was thought to be a night when devils, witches and other mischief-making beings were abroad on their baneful mid-night errands. We are told that huge fires were built in various parts of England to frighten away these creatures.

In the drawing I show an original design for a Hallowe'en window in which is incorporated this feeling of witchcraft. The witch is made out of a suit form, with arms, but in place of the wax head a pumpkin is used with the cut-out face and an electric globe enclosed. White muslin is used to drape the figure, making it as ghost-like as possible.

Another way would be to use a black shroud on this figure, and have it against a light background.

The background back of the figure is in dark-brown cotton flannel, and this is bordered by the ears of corn (cut in two pieces lengthwise) as shown. The figure is placed on a raised platform, and the platform is edged with these ears of corn. Top of platform to be in brown or green, covered with autumn leaves. In the corner is a rustic tripod, from which is suspended an iron kettle, having an imitation fire underneath.

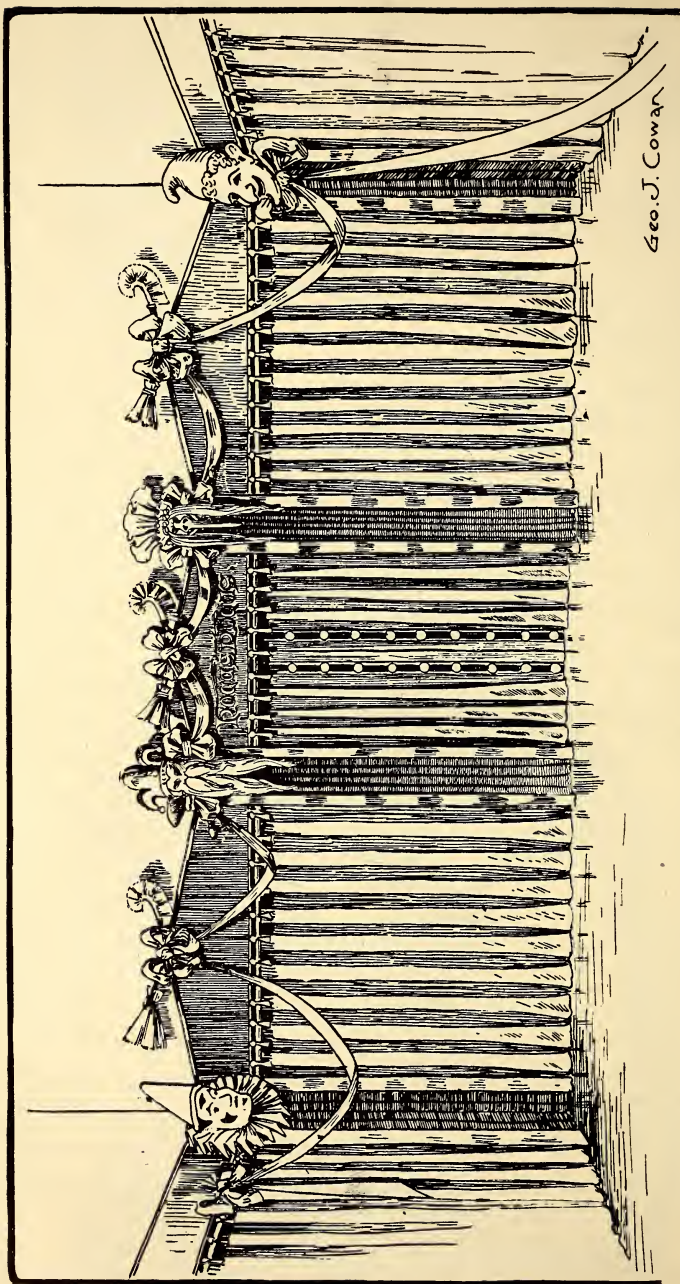
The other corner of the window is finished off with artificial pumpkin vine and a large yellow pumpkin concealed in the leaves. This gives you a pretty brown, yellow and green color effect, with the white ghost against the dark back.

The following facts will aid you in originating other decorative ideas for this occasion. Nuts and apples enter chiefly into entertainments on this night, and are therefore appropriate for displays. Some of the games, too, should be productive of clever decorative schemes. The games consisted of diving for apples, which were floating in tubs of water; catching with the mouth an apple which was fastened on the end of a swinging stick, on the other end of which was a lighted candle; and roasting nuts and popcorn enter into many games.

Cornstalks and great sunflowers make appropriate decorations and give a glaze of color. The cornstalks are made by winding about a five-foot flag stick long streamers of different shades of green paper, starting at the top with a bunch of the light shade of crepe paper, and gradually working down the stick, using a deeper shade of green as one nears the bottom. Ears of popcorn can be secured at the grocer's, and this is wrapped with long leaves of green crepe paper. If the popcorn is not procurable, the ears of corn may be made by rolling tissue paper lightly together and covering it with green leaves.

Sunflowers are constructed on round pasteboard discs four inches in diameter, to the back of which the yellow petals are glued. Black tissue paper is then cut up fine and glued to the front of the disc, forming the black center necessary. Big yellow chrysanthemums, apples or small pumpkins can be used as accessory decorations.





A WINDOW BACKGROUND TO PLEASE THE CHILDREN



## A WINDOW FOR THE CHILDREN

AN ORIGINAL DESIGN FOR A BACKGROUND IN FRONT OF WHICH YOU CAN SHOW ANYTHING  
MADE FOR CHILDREN—THE IDEA ADAPTED FROM NURSERY RHYMES

THE background that I show herewith is rather on the order of a "Mother Goose" effect. Brooms, witches, clowns and Humpty Dumpty heads are the main decoration. This design is not only a good one to use in connection with children's things, but would be just the thing for a carnival or a Hallowe'en window. If you should have to put in a display of gowns for mask-ball purposes, you could find no better treatment of background.

In showing children's wear, one should aim to get the children interested as well as the grown ups. If this is done, the little folks will bring the attention of the older people to the window. To reach these children you must have some decoration about the window that will appeal to them. A background of this kind will do it, for they associate it with their fairy stories, and you have thus gained their attention.

After their attention has been gained they will naturally look at the goods that are being shown, and a desire will in all probability be created on their part for some particular thing shown in the window.

One of the best things possible to show in a window of this kind would be a display of children's books that deal with fairy stories, pirates, witches, demons, good kings, jesters, etc.

There are many lines of children's goods, and very few of them are ever given much prominent attention in displays. If some store would make it a point to feature, advertise and display goods for the children, it would work up a very profitable department.

The border about the top of background is made of lumber, cut out in the shape shown and covered with a deep green velvet, plush or burlap, and edged with a gold molding or beading of plaster. Masks are placed as shown and dressed up in fantastic style to represent some well-known character of fairy tales. Crossed brooms make a finish at the top of the border and are held together by bows of red ribbon. This red ribbon is caught up at the sides of the masks and tied into huge bows that give a pretty finish.

From each head is dropped a heavily gathered red cloth, reaching to the floor. This cloth is edged with a red satin ribbon to match.

The background proper is here shown as a very regularly plaited curtain of white suspended from a brass rod that extends around the entire window just below the border. This design can be used in connection with a mirror background or a tarlatan or plaited cheesecloth—all depending on your particular case.

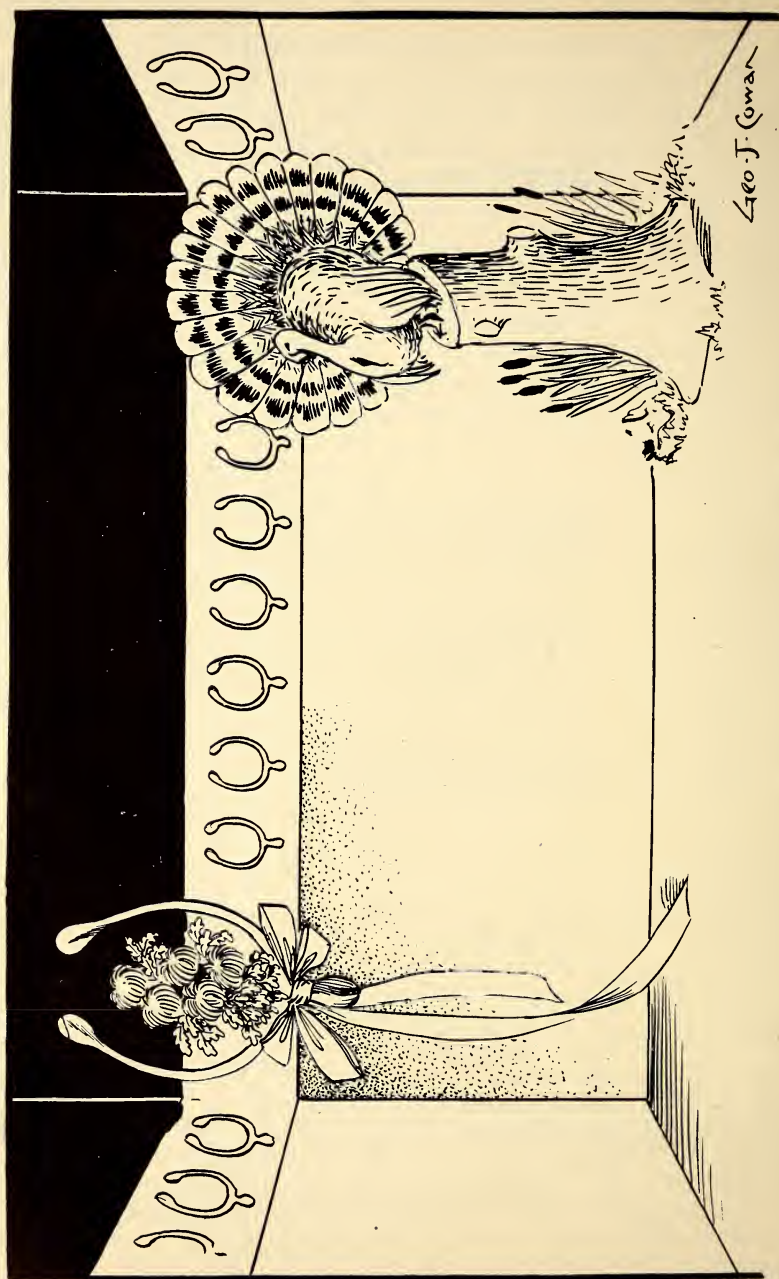
The curtains can be divided in the very center of the window, and a plain green border applied on the same, finished with large red buttons or medallions.

I have shown in the center panel of border a "crazy" wording, such as "Hocus-pocus," to be used for some such occasion as a carnival.

This window is really so odd that it would attract the attention of anyone. In it are embodied quite a few ideas, any one of which can be profitably applied to other kinds of trims and purposes.

The color scheme which I have outlined; can, of course, be changed to suit your purposes. Bright colors should be used on the heads—brightness is the predominating idea in this window, and of course must be brought by the colors.

The show cards can be used to bring out the application of the background more clearly, depending, of course, upon what you use this design for.



A WELL-DESIGNED THANKSGIVING BACKGROUND

## A GOOD THANKSGIVING DECORATION

### A VERY CLEVER WAY OF USING THANKSGIVING DECORATIONS

THE suggestion on this page for a Thanksgiving window is quite different in a way from most windows that use the decorations that are suggested. The decorations consist of the Thanksgiving turkey, wishbones and chrysanthemums. These decorations have been used in windows before but in an entirely different way.

The border of the window is a wide flat board painted with white alabastine and covered with wishbones. These wishbones are about ten inches high, cut out of wall-board and painted with a coat of gold paint.

The large wishbone is cut out of wall-board and all edges rounded off and painted gold. A large cluster of yellow chrysanthemums are tied to this wishbone with wide yellow ribbon. This ribbon makes a large and handsome bow and is then dropped to the floor in the form of streamers.

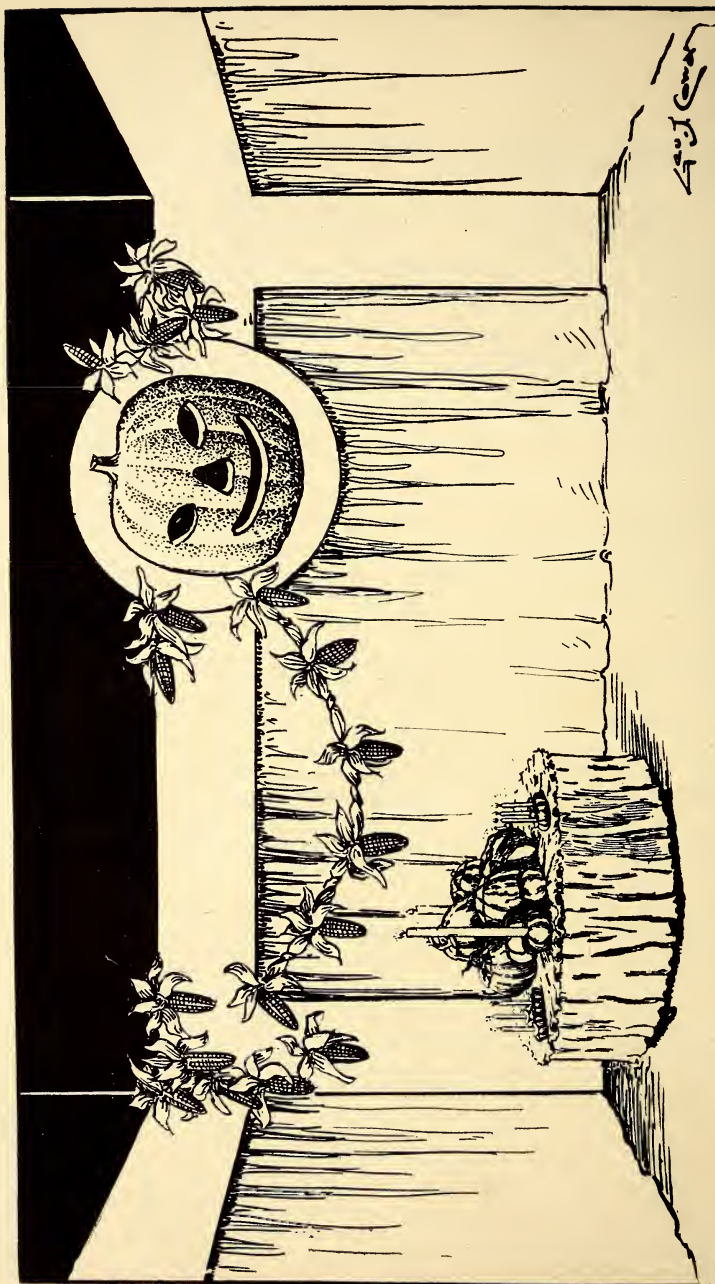
The background can be of mirrors, gathered cloth or flat cloth. Shades of yellow or brown would be good if a cloth is used, the brown to be of a very soft light shade, bordering on the fawn colors.

The turkey can be one of the regular papier-mache turkeys sold by the fixture houses or can be made of light lumber and covered with napkins, paper or feathers. The tree trunk or stump can be found in the woods or at some farmer's. Clustered about the base of this stump is suggested the use of cat-tails and autumn foliage.

This time of the year there are all sorts of decorations that are appropriate and easy to procure. There are such things as pumpkins, corn, bundles of grain, autumn leaves, sunflowers, autumn flowers, cat-tails, vegetables and fruits.

Corn stalks can be worked up into many clever decorations, such as pillars, arches, fences, etc. Some of the flowers will, of course, have to be of the artificial variety, and many of them can be made right in the store.





A THANKSGIVING LAYOUT FOR THE WINDOW

## A THANKSGIVING WINDOW LAYOUT

CLEVER WAYS OF USING CORN IN THE HUSK—PUMPKINS AND CANDLES—SIMPLE WINDOW  
OFTENTIMES THE MOST EFFECTIVE

**I**N THIS Thanksgiving window I introduce several features that I think will be new to the great majority of trimmer friends. First, there is the field corn with the husks left on and spread out and backwards. These husks are then plaited or tied together, forming a chain or festoon, with an ear of corn hanging pendant every foot or so. This one idea alone is capable of such varied treatment that a bright trimmer can work up several very good backgrounds from it.

Another very pretty thing is the covering of a table with beautiful linen or with white or yellow crepe paper, and in the center of the table a varied assortment of small pumpkins or squashes, with holes in them for holding large candles. It might be a pretty thing to have the sides of the table covered with yellow crepe paper and the top of table with white.

Around the edges of the table are arranged bright-red apples in series of three, with holes cut out of the center for holding small or medium-sized candles. This table and its trim is an especially good thing to use in a Hallowe'en as well as a Thanksgiving trim.

The candles could be fixed with silk floss on the wick to simulate flame or could be lighted at night and new candles put in the next day. It is possible to get electric candles, and these, of course, would be the most desirable.

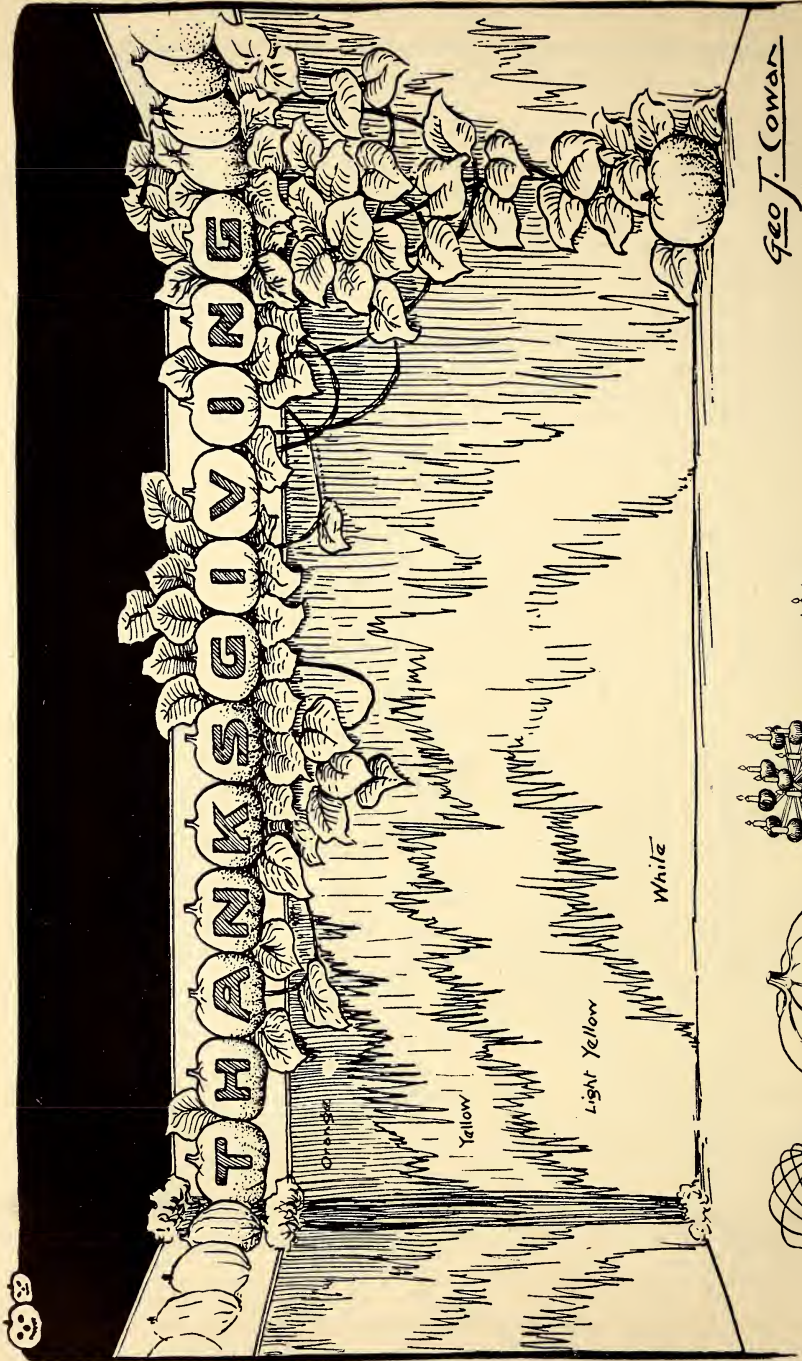
The background is bordered with a very wide board painted flat with a white alabastine. Against this the ears of corn are arranged as shown in the drawing, the yellow ears standing out in strong relief against the white. A pretty shade of green would be a very effective color to cover these boards with, and have a pure white curtain for the background. Of course, if you have a mirror back, you can dispense with the curtain.

A large circle is fastened to one side of the center of this border, and on the face of the circle is applied the half of a large pumpkin. To get this pumpkin large enough you will probably have to make it out of papier-mache. This pumpkin is cut to represent a Jack-o'-lantern face, the whole covered with red tissue paper and an electric light placed inside.

This background is sufficient as regards a decoration for a window, although you can add the table as I have indicated, the idea being to give you as many suggestions as possible, and for you to eliminate what you do not want to use, or add more if you feel so inclined.

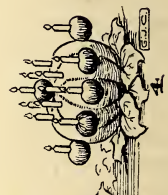
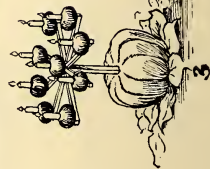
The color scheme, as indicated, can be changed to suit your needs, but you are safe in using the colors indicated.

Show cards for a trim of this nature should be very neat—not too fancy, as this would take away from the rest of the window.



Geo. J. Cowan

PUMPKIN BACKGROUND AND DECORATIONS FOR THANKSGIVING





## PUMPKIN BACKGROUND FOR THANKSGIVING

**T**HERE are many, many uses for that great prize of the old county fair, the pumpkin. But its decorative possibilities have not as yet been entirely exploited.

An exceptionally large pumpkin placed in the center of a window, especially in a Thanksgiving display, is always a pleasing feature. But real pumpkins are hardly large enough, and do not attract the attention that a very large artificial one would.

It is a very easy matter to make any size artificial pumpkin. The frame is made of heavy wire, as shown in drawing No. 1. Over this framework is stretched a covering of cheap muslin and over this is pasted several layers of light-weight wrapping paper, followed by five or six layers of very heavy wrapping paper that has been soaked in water to make it pliable.

When dry, cover the entire surface with a coat of shellac, if you want to paint it in an oil paint. But if you want to paint it with alabastine, all that is necessary is to put plenty of mucilage in the water used to mix up the color. The color should be a deep yellow or orange.

A face can be painted on one side of the pumpkin facing the window, or the face can be cut out, that is, the mouth, nose and eyes can be cut out and backed with tissue paper painted the right colors. If electricity is available you can enclose a light, which will be a very attractive feature at night.

Drawing No. 2 shows the finished pumpkin.

In making a linen display for Thanksgiving the use of a table for a center-piece, although an old idea, is a very good one.

In drawings 3 and 4 are shown ideas that would make pretty decorations for the center of these tables.

No. 3 consists of a pumpkin, with a wooden standard protruding from the top; this standard to have six to ten wooden arms radiating from the top, and at the end of each arm piece an apple; apples to be held on by a nail that is driven through the arm from underneath. In each apple is cut out a hole into which is inserted a candle.

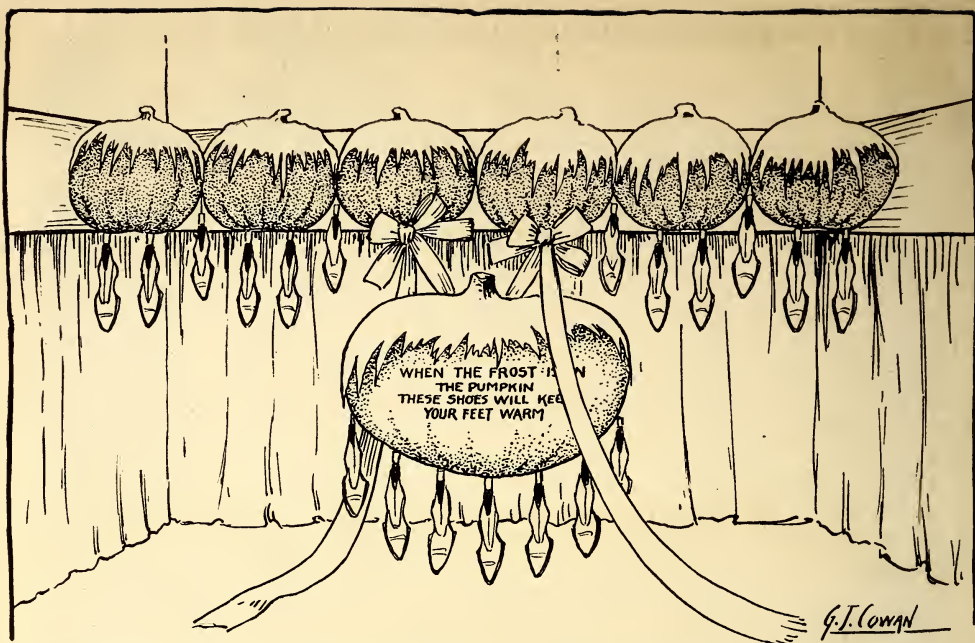
In drawing 4 is shown another center-piece consisting of pumpkins, apples and candles. The apples are fastened to the side of the pumpkins by inserting needles into the side of an apple and then into the side of the pumpkin. The rest of the construction is clearly shown in the illustration.

Next I show how this one idea can be elaborated and used for an entire window design. A border of pumpkins, cut in half, is fastened to a wide board that goes around the top of the sides and back of the window, this board to be covered flat with white flannelette. The pumpkins on the back should have letters cut out as is shown in the drawing, spelling the word "Thanksgiving," a letter to a pumpkin, and an electric light in each one if desired.

The vines are made of ropes covered with green tissue paper and large artificial leaves wired on.

There are many different ways of making a background, such as plaited or gathered cloth. A pretty effect can be produced by using several shades of yellow tarlatan. Background to be white, next a layer of light yellow tarlatan cut out, and edges slashed, in the form of an arch. Over this a layer of the same color or deeper yellow tarlatan, reaching down to within several feet of the edge of the layer beneath edges slashed same as the other layer.

Another layer of this tarlatan, or even an orange shade can be used along the top of window and extending down into the corners. The drawing shows just about how to cut out these different layers. The corner in the left of the illustration is finished off with a fulled band of tarlatan, while the top is finished with a puffed effect.



## FROST-ON-THE-PUMPKIN BACKGROUND IDEA

**F**OLLOWING up the use of pumpkins, as advocated on preceding pages, I show an idea adapted to a shoe display. The main thing is to carry out the idea of frost on the pumpkins, so as to use the wording shown on the show card—the card representing a pumpkin.

Real pumpkins cut in half can be used. The frost effect is obtained by painting the tops with a solution of zinc white, mucilage and water, sprinkled over with diamond dust or flitter.

Another method would be to cut out cardboard in the shape of pumpkins, painting the frost on in the same manner as on the real pumpkin, finishing up the lower part with dark yellow in imitation of the pumpkin itself.

These frost covered pumpkins can be attached to a two-by-two timber placed several feet from the background, on a level with the top of the frieze or border of the window.

From the two center pumpkins are dropped several large streamers of yellow ribbon, holding up the large card, an imitation of a frost-covered pumpkin, on which is the wording already described.

You will notice in the illustration that the shoes are hung from the lower edge of the pumpkins, making rather a pretty arrangement and filling in the upper part of the window. It would be advisable to back up the pumpkins or cardboard with light timber, to hold the weight of the shoes.

The entire floor is given for the arrangement of your shoe fixtures on which to make your display, according to the amount of fixtures you have and your method of using them.

The wide border around the top of window could be in green, and the background a gathered flannelette or a plain felt, in yellow. A very pretty effect about the top would be a border of imitation icicles made from cotton batting, and, to carry the idea further, each shoe stand can be draped in these imitation icicles.

One of the easiest methods is to cut out the long slender icicles from cotton wadding. But in using regular batting it necessitates more work, as it is harder and more disagreeable to handle. If you do use the batting, roll it out and tear or cut it up into the icicles. Many people use it this way, while others dip it in a solution of melted wax or paraffine, which gives it a very realistic effect.





## THANKSGIVING BACKGROUND OF LARGE WISHBONES

**I**T IS always a mark of up-to-dateness for a store to recognize holidays and special events in their window decorations. The public, always with its eyes open, recognizes such efforts, and gives the store credit for being a live one.

I do not believe always in giving the entire window over to an elaborate display or tableau in honor of the occasion. All that is necessary is to have a suggestion of the occasion worked into the decoration of the background, thus having the entire floor space of the window for the display of merchandise.

The Thanksgiving turkey is a very much overworked bird, so in this design I have left it out entirely. What you want is something new and original, so in place of the turkey I incorporate a wishbone, typical of the Thanksgiving feast of turkey, and also a good design for decoration, as it contains the principle of the arch design.

These large wishbones are sawed out of compo-board, and painted with white alabastine. If you want them more realistic, model them into a half round shape by putting on a thicker coating of alabastine.

Along the top of the window, between each large wishbone, is placed half a pumpkin, the cut part being attached to the back so that the pumpkin appears like a whole one from the front. About these pumpkins are clustered ears of corn and autumn leaves, thus filling up the entire space, and making a pleasing decoration of autumn colors and fruits.

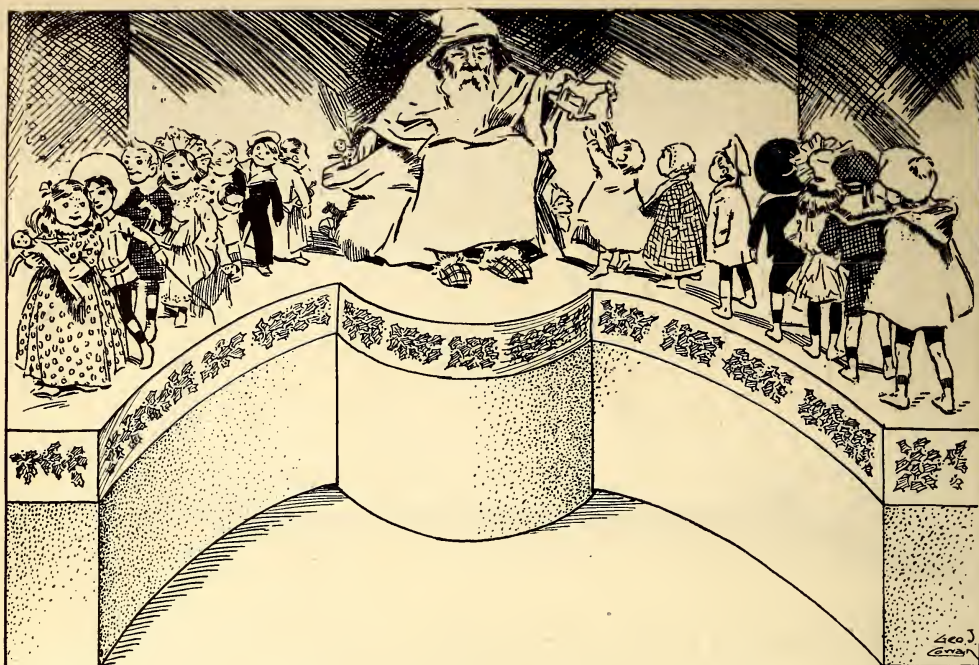
The artificial chrysanthemums are arranged along the inner edge of the wishbones and scattered about the intervening space. The wishbones should be white, while the pumpkin, corn and chrysanthemums are yellow. The background can be of brown or some pretty shade of green.

The sides of the window and borders at top and bottom are of very heavily plaited or gathered bands of tarlatan of the same shade used as background. The corners are all finished off with scissored rosettes of the same.

This same treatment can be used for a window with mirrors or paneled wood backs.

Another color scheme would be to have the wishbones gilded and the chrysanthemums in the purple shades. This would make it possible to have the tarlatan in pure white, which is by far the best color as a background for dark goods.





## A GRACIOUS SANTA CLAUS

CHRISTMAS IS A TIME TO DO CLEVER ADVERTISING STUNTS THAT CONTAIN OUR DEAR OLD FRIEND SANTA CLAUS

**Y**OU are looking for something new for a holiday window. Here it is. The idea brought out in the drawing is quite spectacular and yet very practical, as there is room to show a quantity of toys.

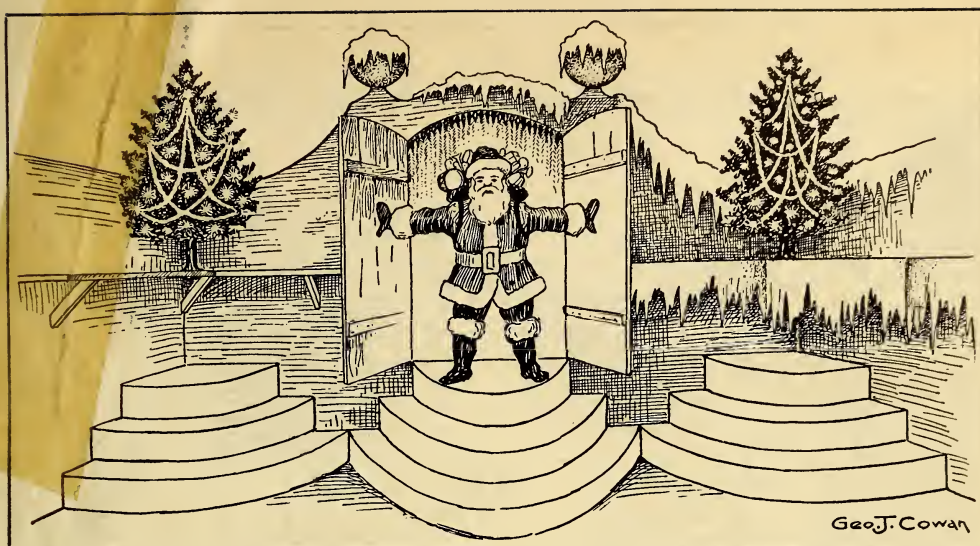
The spectacular feature consists in having Santa Claus seated on a raised platform giving out toys to a procession of children that presumably passes before him. Santa Claus can be built up in any way that your ingenuity may devise. An old flexible figure would be fine on which to put the Santa costume. The children are nothing more nor less than the larger dolls that you have in stock. This serves to make a display of your dolls, showing the sizes and different dresses. The children of the first half of the procession that has passed Santa Claus should have their arms full of toys while the balance should be empty handed. Santa Claus should have a great bag of toys at his side.

The illustration shows clearly how the platform has been constructed. It should be about four feet high and painted in a white alabastine. This then serves as a background against which other toys can be shown in the foreground of the window. The larger toys can be placed in the back of the window and the smaller ones in front of these, or a series of steps can be built upon which the toys can be shown.

Plenty of artificial or real holly should be used in the trim, both on the background and on the platform. Christmas-tree ornaments are a very good thing to hang about the window as they are very bright and add the necessary touch of color.

This gives you an ideal Christmas window, one that carries a fine Christmas atmosphere and shows a sufficient quantity of merchandise. It is a setting that will appeal to the children, for it tells them a definite story—showing that Santa Claus is somehow or other connected with your store. Their belief is thus verified, that Santa Claus is the good old saint that gives the Christmas gifts to the children.

It is hard to find a new idea for Christmas decoration, because it is a season that demands much in the way of spectacular trimming, and all ideas seem to have been thought of and used. I believe, however, that this idea is comparatively new and feel certain that most of your customers have never seen it before.



## “ENTER SANTA CLAUS” WINDOW BACKGROUND

**I**N THE original design on this page, for a Christmas window background, you will notice one corner shows the outlines and construction, while the other corner shows the effect after being finished off with icicle trimming.

I have arranged the design so that the greatest amount of goods can be shown, and also have incorporated in the trim the holiday accessories, such as the Christmas trees and Santa Claus.

Santa Claus is shown in the act of entering the window, and on the window card can be placed some appropriate wording, such as “The Home of Santa Claus,” “Santa Claus in Toyland,” etc.

The figure of Santa can be a clothing form dressed up with the typical fur-trimmed suit and cap, and the long white whiskers, or a Santa Claus mask can be used on a regular lady's figure. Better still, from the fixture houses can be bought papier-mache or regular wax figures of the good saint. A large pack on his back should not be forgotten.

The background can be of most any medium or dark-colored cloth, put on flat, or, better still, have it covered flat with cheap muslin, and paint on it an imitation of the interior of a rustic cottage, with the plaster cracked and in a rather dark-gray clouded color or some other neutral tone.

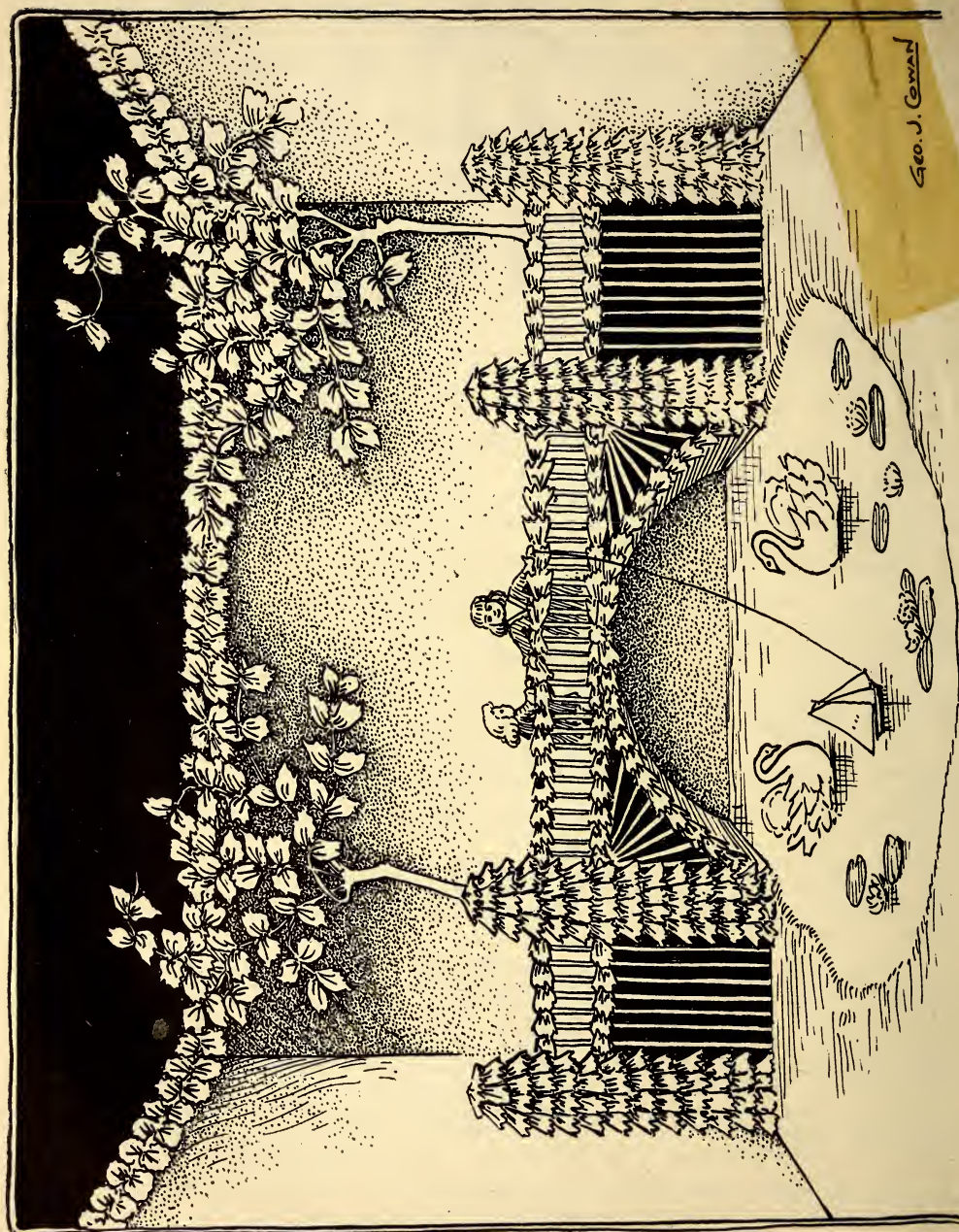
As can be seen in the drawing, there are three series of steps on which to make displays. Above these steps is shown a shelf, which gives added space on which to display more goods. In the two corners on this shelving are placed Christmas trees decorated with lights and tree ornaments. A very simple wired device, with miniature electric lights on it, can be bought ready to put on. If you cannot get them from your electric supply house, I can tell you where to get them.

In the doorway, back of the Santa Claus figure, is draped a solid mass of shimmering strands of metallic flitter moss. The lower edge of the door arch is hung with pendants that are used for Christmas-tree decorations.

The two round globes on the top of the door posts are large red lamp shades with imitation snow on top and electric lights enclosed.

The doors should be rather on the rustic order, and if you are good at putting in mechanical trims, the Santa Claus can be made to slide back and forth and the doors to open and shut. The arms would have to be flexible and fastened to the doors.





HOLIDAY HANDKERCHIEF WINDOW DISPLAY



# HOLIDAY HANDKERCHIEF DISPLAY

SEVERAL DIFFERENT ORIGINAL WAYS OF USING HANDKERCHIEFS AS DECORATIONS AND USING THESE SEVERAL IDEAS IN A DESIGN FOR A HANDKERCHIEF WINDOW

## *The Bridge of Handkerchiefs*

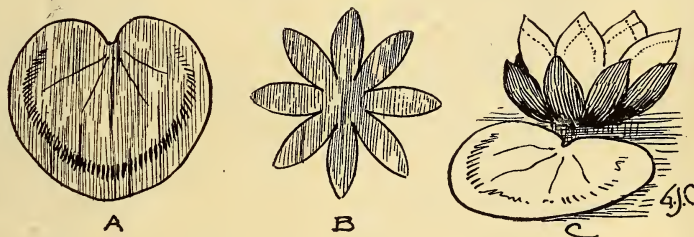
In making a handkerchief window, it is necessary to construct some sort of design on which to make a pleasing arrangement of the handkerchiefs. They themselves are so small in size and similar in design that to attract attention to the window one must form some pleasing picture. The more one incorporates the handkerchief in the design the stronger they are brought to your attention, and the more the design is admired.

The large drawing shows you how a picture window can be made up out of handkerchiefs. A bridge is built of light strips of lumber, and these light strips are wrapped with white cheesecloth to permit not only the pinning of the handkerchiefs to the strips, but the unsightly appearance of the wood, should it show through.

Four wide boards are used to represent the posts, and are covered solidly with gathered handkerchiefs.

The pond is simply a large mirror, on the bosom of which are placed several swans made of handkerchiefs. There are several dolls on the bridge, one of them sailing a tiny boat in the pond by the aid of a string.

I have suggested several water lilies and their leaves as resting on the water. This



would add a very pretty touch of realism to the display, and can be done so easily that you surely will want to have them.

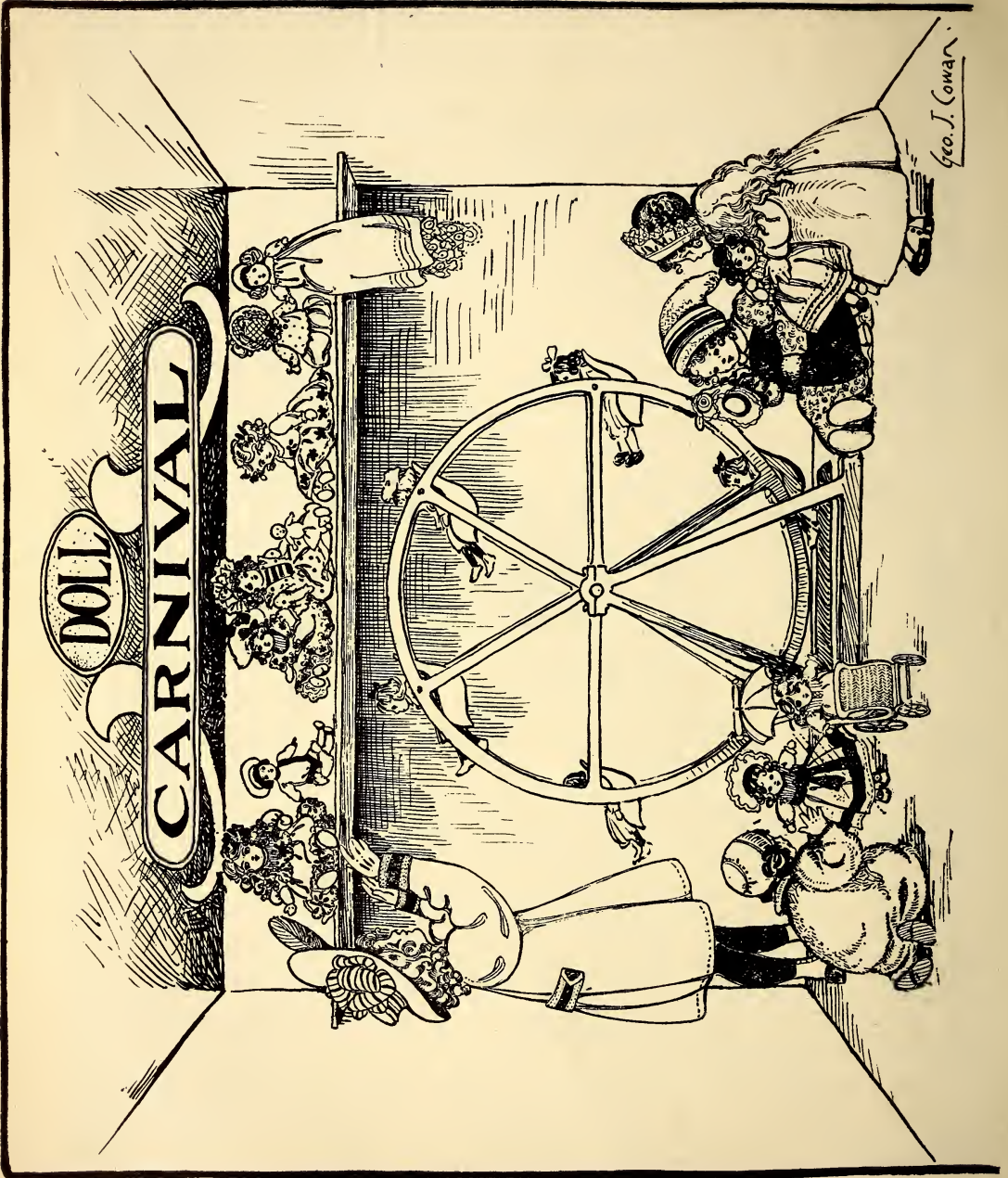
One way is to buy artificial lilies and leaves from some firm handling artificial flowers. Half a dozen flowers and leaves would cost you but very little. The other way would be to cut out the green leaves from crepe paper, and for the lilies use white handkerchiefs that have been caught up in the center, with the corners and sides forming a lily shape. These handkerchiefs should be backed by a cut-out piece of green crepe paper, simulating the green petals found on the back of a water lily.

In Fig. A, is shown a design or outline for the pond-lily leaf. Fig. B is an outline for the green petals, that back up the handkerchief, while Fig. C shows you the complete handkerchief lily. The leaf can be made more realistic if you will outline the veins with dark-green paint, also make a dark border of green just inside the edge of the leaf, as I have suggested in Fig. A.

The railing of bridge and the side panels and spaces above arch can be filled with a lattice effect of white tape.

Several different backgrounds would go well with a design of this nature. One that would be especially beautiful would be to paint a flat background in a light-blue alabastine at the bottom of the window, shading it to a very deep blue at the top. Then a few inches in front of this, plait very heavily a very light-blue tarlatan. This will give a blue atmospheric or sky effect.

Against this blue background can be placed several small trees stripped of their leaves and painted pure white. These trees should then be covered with handkerchiefs folded into the semblance of leaves.



A WINDOW FOR THE SHOWING OF HOLIDAY DOLLS



## HOLIDAY DOLL WINDOW

A RATHER SIMPLE BUT EFFECTIVE WAY OF TRIMMING A CHRISTMAS WINDOW WITH ALL SIZES OF DOLLS—YOUR UNDRESSED DOLLS SHOULD BE SHOWN EARLY

**I**N ARRANGING for your holiday displays, it is well to make the first one a showing of dolls. A great majority of the dolls must be bought early, and the doll clothes made. This means that the undressed dolls will be the first things to move out of the toy department, and the knowing trimmer will plan to have a display of them in early enough to bring this matter to the attention of the possible buyers.

Undressed dolls are not the easiest thing in the world out of which to make a pleasing window display. You must use quite a number of dressed dolls, and fill in with the undressed variety.

Therefore, I show in the original window design opposite a grouping of dressed dolls, around which you can build up your display of the other dolls.

The newspaper advertising should tell the readers that you are having a doll carnival, and to bring the children to see all the beautiful dolls on display. The interior display should be elaborate, making a regular carnival of the event, with profuse decorations, booths, mechanical exhibits, etc.

This gives you a chance in the window to advertise the "Doll Carnival," and have for a center attraction a Ferris wheel as is shown, or a merry-go-round, entertaining the dolls the same as in a real "carnival."

At the extreme top of the window is a fancy sawed-out scroll design on which appears the sign "Doll Carnival." Below this sign is a border made of dolls. This is simply a shelf on which are arranged all different kinds of dollies.

The largest-size doll procurable (generally used in windows as a child's form) is seen in the act of placing these dollies on this shelf. At her feet is another large doll in the act of playing with a small doll. In other parts of the windows are dolls large enough to represent a child playing with regular-sized dolls. Tiny cabs are shown with dolls therein.

This gives you a fairly good layout for the attractive part of the window. Now the undressed dolls must be brought into the display. This can be done by putting them on some sort of background design back of this display, also on the sides of the window. You know it is an easy matter to cut out wooden circles or diamonds and fasten to these the dolls in pleasing designs.

Now add to this display decorations or artificial holly or winter foliage, or icicles, and your window will begin to assume a finished aspect.

Do not forget to have a large show card explaining the advantage of buying the dolls early, so that there can be plenty of time to plan and make all their clothing.

Most stores aim to put the price tickets on all undressed dolls, as this will help sales, especially if your prices are right.

Bright colors should be used not only on the signs but in the window decorations. Red and green are especially good colors to use during the Christmas season. Colored electric lights among the foliage or on the mechanical set pieces will add much attractiveness at night.





CHRISTMAS WINDOW FEATURING LARGE STUFFED BEARS

## A CHRISTMAS BEAR WINDOW

SEVERAL IDEAS THAT CAN BE USED IN MAKING A WINDOW DISPLAY OF TEDDY BEARS—  
AN ORIGINAL BACKGROUND DESIGN AND THE WAY TO MAKE IT

**I**N MAKING this display, it is advisable to buy several especially large bears, primarily for display purposes, and have the smaller sizes grouped about them.

As the bears are out-of-door animals, it is best to design the window so as to give some suggestion of the out-of-door atmosphere. Probably the simplest way to do this is to paint the background an imitation of a high board fence. It is also possible to build inside the window a rough fence of cheap, rough lumber, finishing it in several coatings of alabastine in gray or tan shades so as to give it a weathered effect.

This fence can then be used for the pasting up of a sign or two, announcing a sale or special display of playthings. Over the top of the fence is seen one of the good-sized bears; other small ones can also be arranged along this top.

One corner of the window can be taken up with a small tree that can be obtained from some grove. The leaves can be taken off and replaced with artificial leaves. This should be done, as the natural leaves will soon wilt. The artificial leaves can be made out of green crepe paper or bought from some artificial flower-house. These leaves have wire stems that are used in wiring the leaves to the tree.

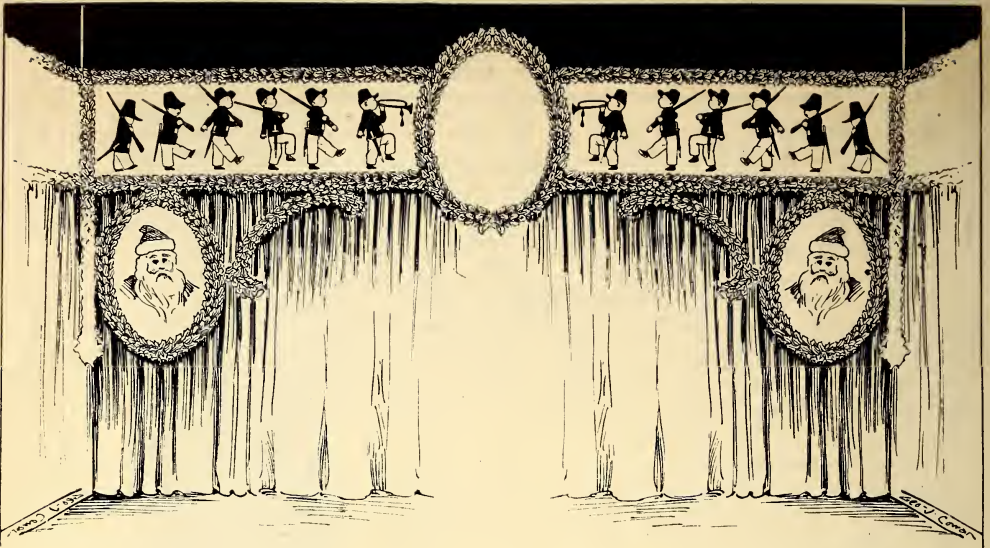
In this tree can be placed one large bear or a number of small ones. In the other corner, at the top of the fence, is placed several branches covered with leaves. This is to balance the display and finish up the decorative scheme.

We suggest another large bear being placed near the sign with one paw pointing to it. Other bears and toys can now be arranged in the window to suit your taste.

There is always a steady sale for Teddy Bears and if you want to feature them exclusively, if you have copies of the book, "The Roosevelt Bears," it might be well to tear out the colored plates and arrange them about on the fence or through the display. The variety of new things in the way of Teddy Bear clothes should also be shown in this window. To do this most effectively, one should dress up a number of the bears in the different outfits, and also show the clothes on fixtures the same as you would any other kind of clothing.

In the center of this window it will be possible to place two Teddy Bears dressed up similar to some picture in the book and have the bears posed in an attitude just like that in the drawing, showing the plate alongside.

In fact, with the smaller bears, one could work up quite a series of tableaux in imitation of the pictures. The possibilities in a window of this kind are only limited by the amount of time given to trim the window and the ability of the trimmer. Almost any clever window containing a display of these bears would be bound to attract a great deal of attention.



## INTERESTING BACKGROUND FOR CHRISTMAS TOYS

MAKING USE OF A PARADE OF TOY SOLDIERS PAINTED ON THE BORDER

**I**DEAS are very important to window trimmers at Christmas time. This is the one time of the entire year when trimmers must originate and use many decorative ideas, all appropriate to the season.

After a trimmer has gone through a number of Christmas seasons he begins to feel as if there were no more Christmas window-trimming ideas in existence, yet when the season is over one finds that somehow or other the decorations were quite a bit different from former efforts. Of course, one must make use of Santa Claus, holly, etc. But it is possible to use these same things in an entirely new way.

The border in the above design, is about twenty-four inches deep and extends around the entire window. The easiest way to construct is to cut it out of wall-board and paint it white. If light lumber is used cover with white muslin, paint on a procession of little soldiers imitating toy soldiers. These little figures can be copied from the drawing, as they are very simple. The coats should be of bright blue with yellow trimmings such as buttons and buckles. The trousers to be of bright red.

The center of this border has an oval frame enclosing a picture of Santa Claus or a show card breathing some cheerful message of Christmas.

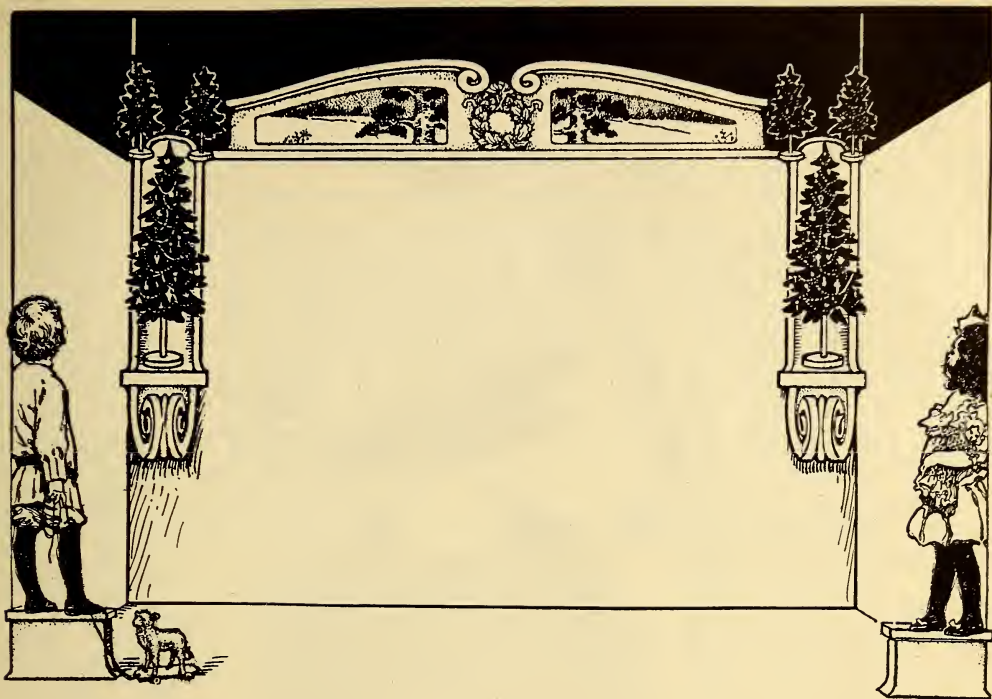
The corners of the window are also trimmed with oval frames holding pictures of Santa Claus or a Christmas scene.

The border and all the ovals have a frame of bright-green artificial or real holly leaves as indicated in the drawing.

The background can be of mirrors, paneled wood, plaited or gathered cloth. The drawing shows the background of gathered cloth. This should be of white, covered over with long strands of silver or gold tinsel.

This background is constructed so that there is plenty of floor space for the showing of the goods and so that the goods that are shown do not interfere with the decoration.





## A SIMPLE CHRISTMAS BACKGROUND

A CONVENTIONALIZED WINDOW BACKGROUND DESIGN FOR CHRISTMAS THAT CAN BE USED FOR SHOWING ANY LINE OF HOLIDAY GOODS

**M**ANY of the Christmas trims are designed for the showing of only one line of merchandise. For instance, a scenic design is worked up for the showing of dolls, another design is only appropriate for the showing of toys, and another only for garments.

The design that is shown in connection with this article was designed to be used in connection with any line of goods, in any store of any size.

In the corners of the window are arranged fancy brackets, or shelves, on which are placed the tall, narrow Christmas trees, all dressed up with the brightest of Christmas-tree ornaments. Just above these trees are placed tiny shelves along the top of the border, on which are placed very small Christmas trees, as shown in the drawing.

The top of the background is finished with a very neat border with several panels filled with paintings or pictures of winter scenes. In the center of the border is a fancy wreath of holly.

The decoration is of such a nature that it can be placed in any sort of window and against any background, be it mirrors, paneled wood or gathered cloth.

For windows that contain a showing of toys, dolls or children's wear we indicate how it is possible to pose a wax figure of a boy in one corner and a wax figure of a girl in the other, in the act of looking in wonder at the beautiful goods on display.

These figures should be raised from the floor on small platforms or pedestals, that take them out of the display of merchandise and give them the necessary character.



WINDOW FOR OPENING OF TOY DEPARTMENT



## WINDOW FOR TOY OPENING

DESIGN FOR A BACKGROUND ADVERTISING THE OPENING OF YOUR TOY DEPARTMENT—EASY TO CONSTRUCT AND VERY ATTRACTIVE

**P**HRASES that you use in your advertising, if illustrated in your show windows, would be the very best method you could possibly use for producing good results. I show in this article a case in point. In your advertising of the opening of your toy department let us assume that you advertise it under the heading "Opening of Toyland." Does this not suggest several pictures in your mind that could be worked up in a window display? One of the pictures I thought of is shown in the accompanying drawing.

Here is a scene in which Santa Claus is shown with a large key in his hand in the act of inviting people to enter into the gates of Toyland that he has opened.

Toyland is full to overflowing with toys. This is your chance for display—a successful toy window is one that shows a multitude of toys—they differ in this respect from windows showing almost any other class of goods.

The great majority of trimmers could undoubtedly construct this entire display after simply looking at the drawing, while others are not quite so proficient. Therefore I will explain the construction of the main detail.

Practically the entire background represents a brick wall. This wall can be a red calico or red ingrain wall-paper fastened to the sides and back of the window. This is then painted with strips of white alabastine to represent the mortar lines between the bricks.

Only one place is this wall effect left out, and that is where is shown the opened door. This doorway is filled with a scenic painting representing the snow-covered earth.

The door is swung in in such a way that it fills up one corner of the window, while Santa Claus stands in the other.

This door should be made of wall-board and colored in such a way as to give it a weather-beaten effect. Another method of construction would be to make a lumber frame and cover it with muslin that has been well sized. Then paint in your door in distemper colors the same as your bit of scenery.

Our jovial St. Nick can be made up in many different ways. A mask can be put on a clothing form, and also the rest of the Santa Claus outfit. It is also possible to buy regular Santa Claus wax heads to put on any form. Probably the most popular and most widely used Santas are the ones made out of papier-mache; these full-sized figures or parts of figures come now in several different styles, so that one has quite a choice of what to use.

The key that has opened Toyland is merely sawed out of three-quarter-inch lumber with a scroll saw and painted in gold.

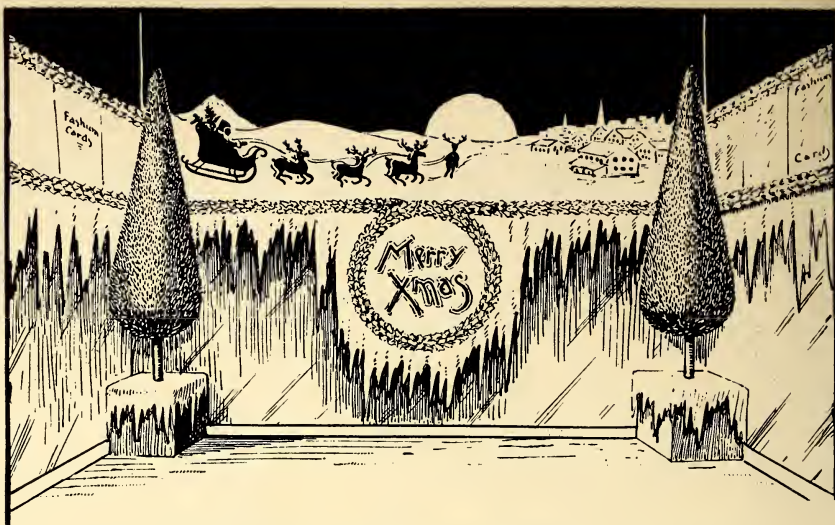
Around the top of the wall and on top of the gate you will notice a deep layer of snow and hanging icicles. Most of you know how to make these icicles out of cotton batting or out of cotton wadding by simply tearing or cutting into the desired shape.

There is another material that one can use, and it gives an even more realistic effect. There is now on the market a cloth called Argentine that when cut into the shapes of icicles looks exactly the part. This cloth can be bought through your wholesaler, is 52 inches wide and comes in bolts of about eighteen yards. The foundation of this material is of the texture of tarlatan and seems to have been immersed in or coated with some highly lustrous, transparent solution that looks just like ice. This is something new, and being inexpensive, practically fire proof and very effective, should be used by every trimmer in place of the highly inflammable cottons.

Toys should be shown falling out of the doorway, thus giving the effect of plenty. Practically all the floor space can be used for the showing of the different novelties. Holly and mistletoe should be used here and there; even a wreath tied with wide green ribbon would look well hung on the side wall.

One method of giving the most prominence possible to this display would be to have painted on the back wall in large letters, "Opening of Toyland." Some might object to this, preferring to use this space for building up the toy display and using a large show card on which to convey the message.





## HOW TO MAKE CHRISTMAS TREES

AN ORIGINAL CHRISTMAS WINDOW DESIGN MAKING USE OF ARTIFICIAL CHRISTMAS TREES, HOLLY, ICICLES, AND A SCENIC BORDER—SOME TREES DESCRIBED

**C**HRISTMAS, the great gift season, can always be turned to good account by every merchant who will advertise and display all the different articles in his store that will sell as gifts.

Christmas is the season of the year when you want to have your most elaborate trims. Therefore, I show a design for a window that has a scenic effect connected with it. This scenic effect constitutes the border or upper part of the background and is simply a drop curtain, dropped from the extreme top of the window down to the row of holly that divides the scene from the icicles.

This drop curtain has a sky painted a deep tone of blue (as indicated by the black in the drawing). The snow is painted white and also the moon. The village and Santa Claus and reindeer are, of course, painted in natural colors and diamond dust sprinkled on all.

A pretty lighting effect can be had by cutting out all the windows in the building of the village and pasting over them red tissue paper. The moon, too, can be transparent and lights put back of the curtain, which should be about a foot from the background proper.

From the lower edge of the scenic border is dropped an irregular formation of artificial cotton icicles. In the center of this background is suspended a great wreath of green holly enclosing a fancy sign having on it a "Merry Christmas Greeting."

Both corners of the window are finished with symmetrical decorative Christmas trees that are easily made out of common lumber and tissue paper.

A very artistic and dignified trim either for the windows or store interior can be had by using some form of decorative trees similar to those illustrated here. These trees can be made any size desired, for most uses those six feet high are most desirable, the width in proportion to the height.

To make these trees it will be necessary to use a pole the height of the tree in the center. For a large tree a rug pole will do, for the smaller variety you can use curtain poles. This pole must be fastened securely to a base, this base to be inserted in the top of a tub, pail or box, or used simply to place on the floor or on top of the ledge.

In making the tree No. 1, the top of the tree can be made of a large cone of carpet paper fastened at the base to a wooden circle, through which the pole has been

inserted; several other circles of graduated sizes ought to be fastened along this pole on which to tack this cardboard cone in order to make the tree more substantial, or narrow wooden strips can be fastened from the circle to the top.

Now I come to the covering of this tree. As you can see by the drawing, the cone is wrapped with scissored strands of green paper or roping. To fasten it quickly, cover the cone with flour paste and wind the strands around the cone. Cover the under side of the tree or cone first.

This cut tissue paper roping is inexpensive, being sold by the yard and comes in all colors.

The shapes shown in the illustrations, 1, 2, and 3 are all especially appropriate for Christmas decorations, as they simulate very closely real Christmas trees. Green or white covered trees are both appropriate for this occasion.

Another pretty Christmas effect can be produced by sprinkling flitter or other forms of snow or frost over these trees.

Another method of covering the trees and a different-shaped tree is shown in Fig. 3. This tree is made similar to the Nos. 1 and 2, with several circular pieces slipped over the pole and light, bendable strips brought down from the top over the circles and fastened to the pole at the right distance from the base.



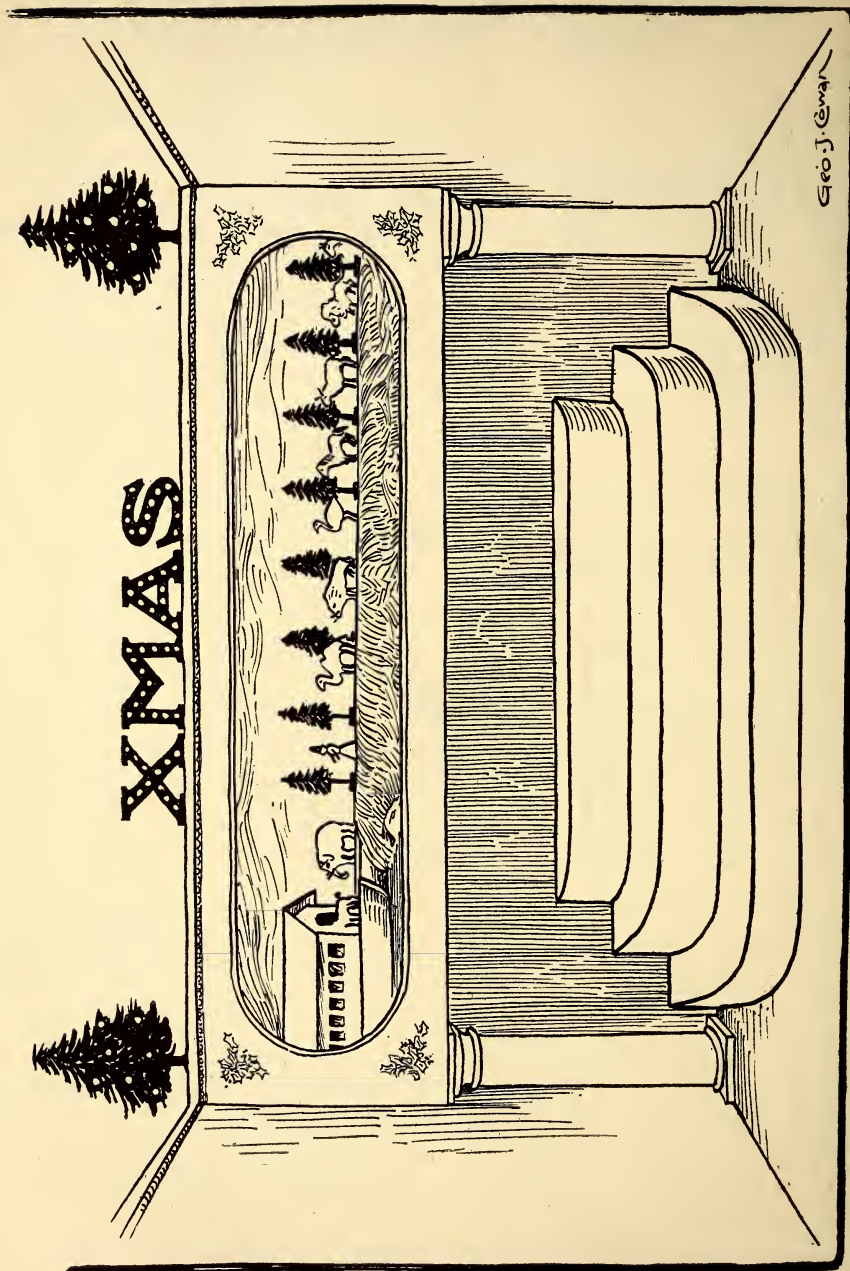
The covering of this with carpet paper is managed somewhat differently than in making the cone top. Here you cut out slices of paper that will fit from rib to rib, somewhat after the manner of covering a parasol, only the slices of paper will be pointed at the ends, something like the sections of leather in the cover of a football.

This top is covered with a home-made covering, being nothing more or less than strips of tissue paper two inches wide, slashed or shredded along one edge to a depth of an inch and a half. This in reality makes a tissue paper fringe that is pasted around the tree very thickly. After this is well dried, simply ruffle up the paper with your hands or with a whisk broom, and the effect will be just right.

These trees can be used for spring and fall openings and other special occasions.

In Fig. 4 I show another shape that is especially good for these occasions. It is constructed after the same manner as No. 3, covered with either the shredded rope or scissored strips.

The trunk of the tree is wrapped about with brown tissue paper or the palm fiber such as is used on the trunks of artificial palms. You will notice this tree is placed in a very artistic box instead of a common pail or tub, this making it more decorative. Also, baby ribbons are suspended from the under surface of the tree and tiny flowers fastened to the same, such as apple blossoms, violets, daisies or carnations.



MECHANICAL CHRISTMAS WINDOW BACKGROUND



# MECHANICAL CHRISTMAS WINDOW DESIGN

AN ORIGINAL DESIGN FOR A WINDOW BACKGROUND INCLUDING A MECHANICAL EXHIBIT

THERE are so many different ways of showing toys that I can only hope to give you a few of the ideas in this book. These you can adapt by making use of the knowledge that you already possess of how to show most effectively these holiday wares.

As a general thing, the goods themselves are so beautiful and interesting that they of themselves attract a great deal of attention. But this is not enough at this season of the year. To all windows must be added decorations that convey to the shopper the feeling of the Christmas season. With the multitude of lights and bright colors and beautiful sights, one is transported to the realms of Santa Claus in fact, and the spirit of giving is awakened to the extent that all money possible is spent in buying gifts.

At no time of the year is a mechanical display found more resultful. It appeals to old and young, and if the subject pertains to this season of year, it will always attract an admiring throng.

The design shown here is primarily a mechanical display. The upper half of the window is filled entirely with a frame, back of which is seen a procession of toy animals wending their way into the Ark.

This is very easily made, for all you have to do is to get a large sized Noah's Ark, and into it run an endless belt to which have been attached the various toy animals. When they disappear into the Ark, the endless belt carries them down under the scenery and back to the other side of window and on the journey to the Ark again. This belt is back of a strip of scenery painted or built up in imitation of rock and soil. Back of the belt can be placed an avenue of toy trees, and grouped about them could be seen toy dolls, etc.

This frame or cornice can be supported by several wooden columns and several small Christmas trees can be placed on the top. These trees should have a set of miniature electric lights in each one, the lights to be of different colors.

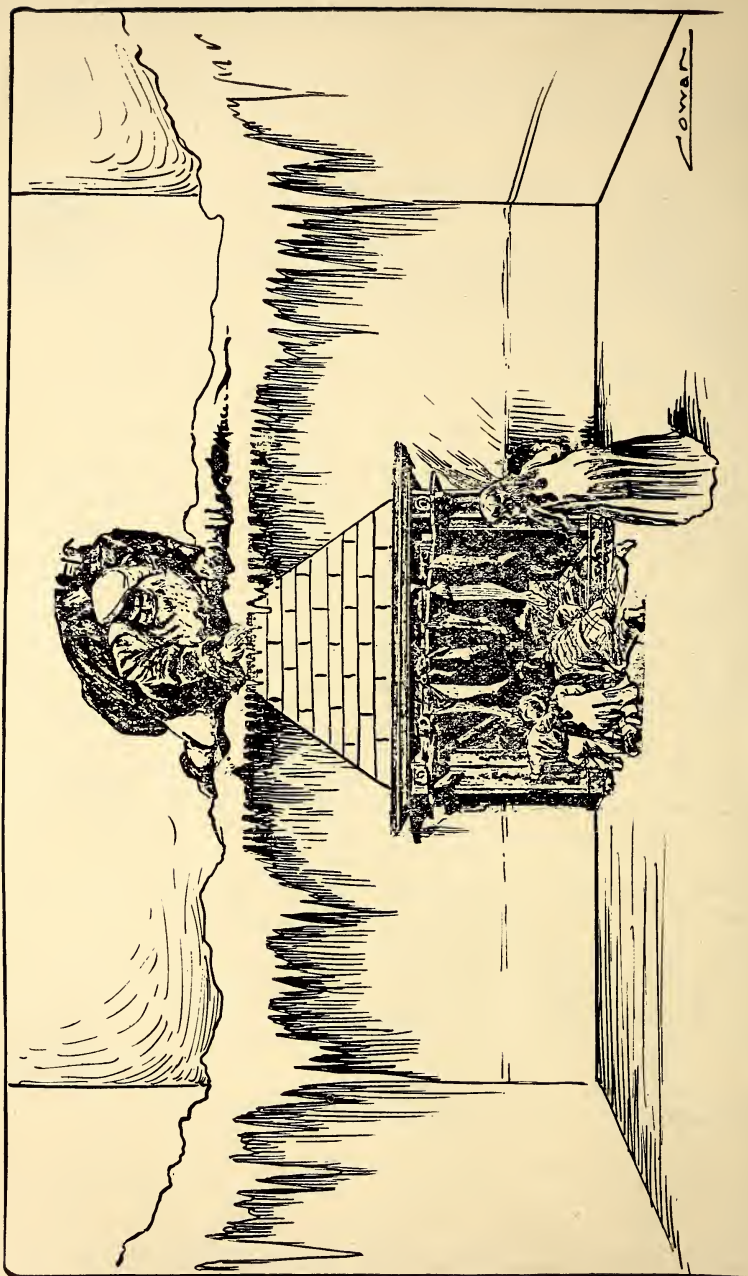
These sets can be bought wired all ready to place in the tree. All you have to do is to screw the plug of the outfit into any socket, and turn on the light.

In the center of this set piece is shown the word "Xmas" cut out of light lumber and studded with tiny electric lights. These letters can be gilded or painted bright red. Another pretty effect would be to cover them roughly with stucco or alabastine, and paint pure white and cover with diamond dust.

There is also suggested a series of steps in the window on which to display the toys or other holiday goods, if they are of the small-ware variety.

In each corner of the frame, is suggested clusters of holly. Then, too, it would be a good idea to scatter holly about over the floor and sides of the window and among the toys on display. You are so familiar with the use of this that we can only advise you to use plenty of it, not only in the windows, but throughout the store.

Artificial icicles and snow made out of cotton batting, etc., can also be used to good purpose in this display.



A CHRISTMAS FIREPLACE WINDOW

## A CHRISTMAS FIREPLACE WINDOW

**P**LACING a figure of Santa Claus at the top of a chimney is no new idea. Likewise, the grouping of several small children around a fireplace is not new. But this old idea can be worked over in a new manner so that it will make a very interesting and attractive display. In my drawing I indicate the complete arrangement of the above-named attractions.

The fireplace is the main feature of the window around which is arranged the Santa Claus, the children, etc. This fireplace can be made up in any manner to suit the convenience of the trimmer.

The entire border of the window is edged with imitation icicles made of cotton batting or wadding after the different methods all of which have been mentioned in these pages.

This border should be built out from the background about twelve inches. This will make a shelf on which the figure of Santa Claus can be posed in the act of looking over the ledge watching the children below.

This Santa Claus figure requires only a Santa Claus suit stuffed and a Santa Claus mask for the face. This suit should be of red eider-down or cotton flannel, trimmed with a white fur or imitation fur. An immense pack should be fastened on his back and filled to overflowing with all kinds of toys.

The ledge itself can be used for the display of certain Christmas goods or left with only the imitation snow on it.

Of course, the children will be of different sizes, the larger ones being regular children's wax forms, while the smaller ones can be large dolls. Dress these children up in nightgowns and slumber robes and arrange them in a group similar to the illustration. Stockings should be hung from the ledge of the fireplace.

The background of the window should be finished with a very plain wall paper or burlap, in order to give the appearance of a wall. This same effect can be produced by a muslin background covered with plain alabastine or in stenciled designs.

Gathered or plaited tarlatan or cheesecloth will also answer the purpose for a background. Such details as this will have to be decided by the trimmer himself.





## SANTA IN THE CHIMNEY CHRISTMAS WINDOW Geo. J. Cowan

**T**O CONVEY to the passer-by the idea of Christmas is the mission of the window. To this end, the decorations must be well thought out. Here is shown a very simple yet beautiful Christmas background design.

The first thing to do is to build a frame representing a gable and chimney, as is shown in the drawing; this is covered over flat with red calico or cambric, and outlined with white alabastine or chalk in imitation of brick. Suspended from the top of the chimney and edge of the roof are a series of icicles made of cotton batting.

To make these icicles, use either cotton wadding or cotton batting. If you use the wadding it will only be necessary to cut the icicles out the desired shape with a pair of shears. If batting is used the icicles can either be torn into shape or cut with shears, and then rolled in the hand to give them a better shape.

To give a very realistic appearance to the icicles, you can dip them into a solution of melted paraffine. After they are partly dry, dip the mere tip into a very weak shade of green dye and scatter diamond dust on them.

You will notice the head and shoulders of Santa Claus just disappearing into the chimney. This can be made by using a Santa Claus mask, covered with a cap and a stuffed coat; a suggestion of a pack on his back, filled with toys adds much to the effect.

The back of the window is covered with either a dark-green or bright-red material so as to act as a contrast against the white icicles. Burlap is a good material for this purpose and can be stretched on flat. If cheesecloth or tarlatan is used it will look best if plaited.

In the corners of the window and at the top, back of the border, are arranged branches of evergreen. These evergreens not only give the necessary finish to the composition, but are also suggestive of Christmas trees. In fact one can trim them with tinsel, candies and ornaments if desired.

A flat border of white felt goes around the entire backgrounds. In the back it is used as a sign, having red and gold letters. This sign would look well if it were edged with artificial holly sprays or vines.

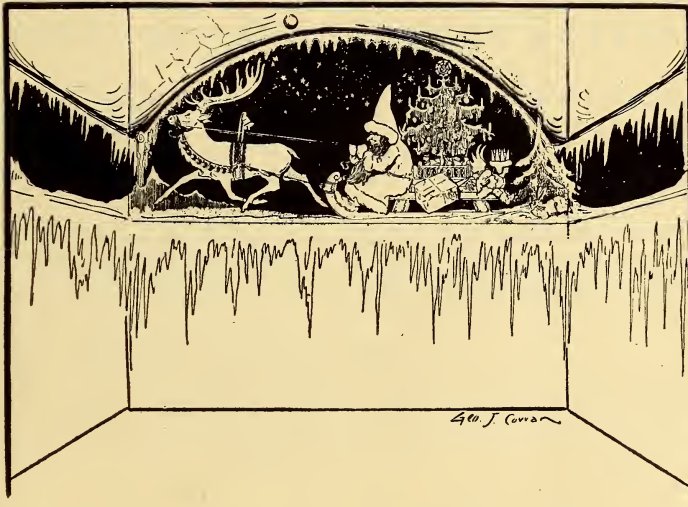
The colors common to Christmas are red and green, and these colors enter largely into the make up of this display. In the evergreen and holly you get the green, and in the background, brickwork, and cap and coat of Santa Claus you get the red.

## A SCENIC CHRISTMAS WINDOW

CHRISTMAS is the big decorative event of almost every store. It is the time when ideas for windows and interior trims are eagerly sought and therefore the large number of them shown here.

As one of the series I give the suggestion shown herewith. The illustration to experienced trimmers will be quite clear, in fact they will not even need to read the accompanying article at all in order to find out how it is made.

But for the benefit of the others I would say that the border of the background depicting Santa Claus in his sleigh drawn by a reindeer is a bit of scenic painting stretched over an arched frame or painted direct on wall-board. This painting can be done by any trimmer who is artistically inclined or can be done by the sign painter of the town. Bright colors should be used as much as possible. Santa Claus should have a bright-red

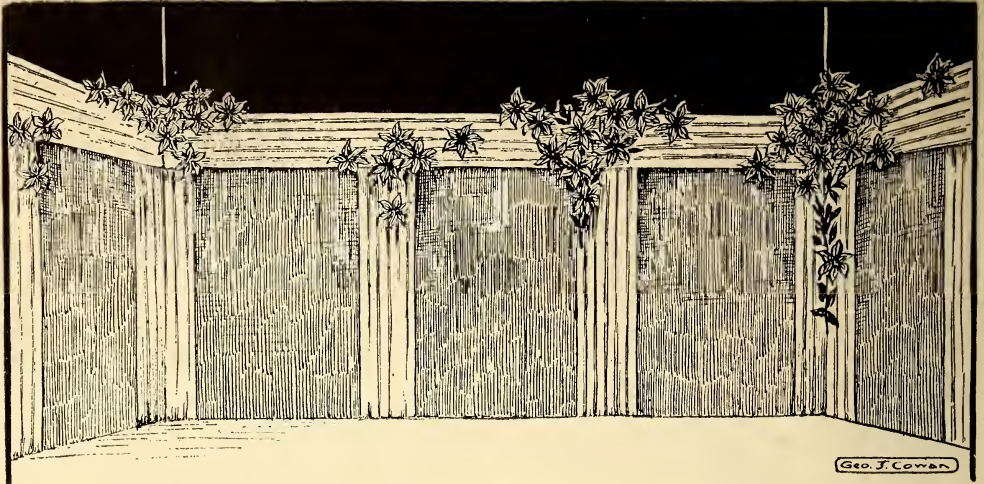


suit trimmed with white fur. The Christmas trees should be bright green and covered with gold tinsel and tiny electric lights. The background should be of darkest blue, imitating the night sky all covered with tiny white stars.

The top and lower edge of the entire border of the window should be finished in artificial icicles. There are several methods of making these icicles, all of which are described in this book.

If you cannot get the border painted in your own town, I will gladly supply you with the address of some one that does this work. The usual charge for work of this kind is twenty-five cents a square foot. By ordering smaller sized paintings and using wider frames or decorations you can save on expense.





## POINSETTIA BACKGROUND FOR CHRISTMAS

THE poinsettia is a large star-shaped flower, of a brilliant-red color, and is a native of California. Its form is so simple that it is very easy to imitate in crepe paper flowers. For this reason it is not very expensive, and because of its inexpensiveness and beauty, it is an ideal flower to use in window or interior decorations.

Many trimmers make their flowers, especially where they do not use a large quantity. The houses that make these flowers have many machines that lessen the expense of making them, so that it is possible to get some flowers at a very low figure.

It is very plain to the observant trimmer that artificial flowers and foliage are growing more and more in favor as a window decoration, and the reason for this is that they are as effective and beautiful a decoration as one can get, are not expensive, can be used over and over again in different arrangements and places, and because of this ease and quickness in arrangement save much time in the changing of trims.

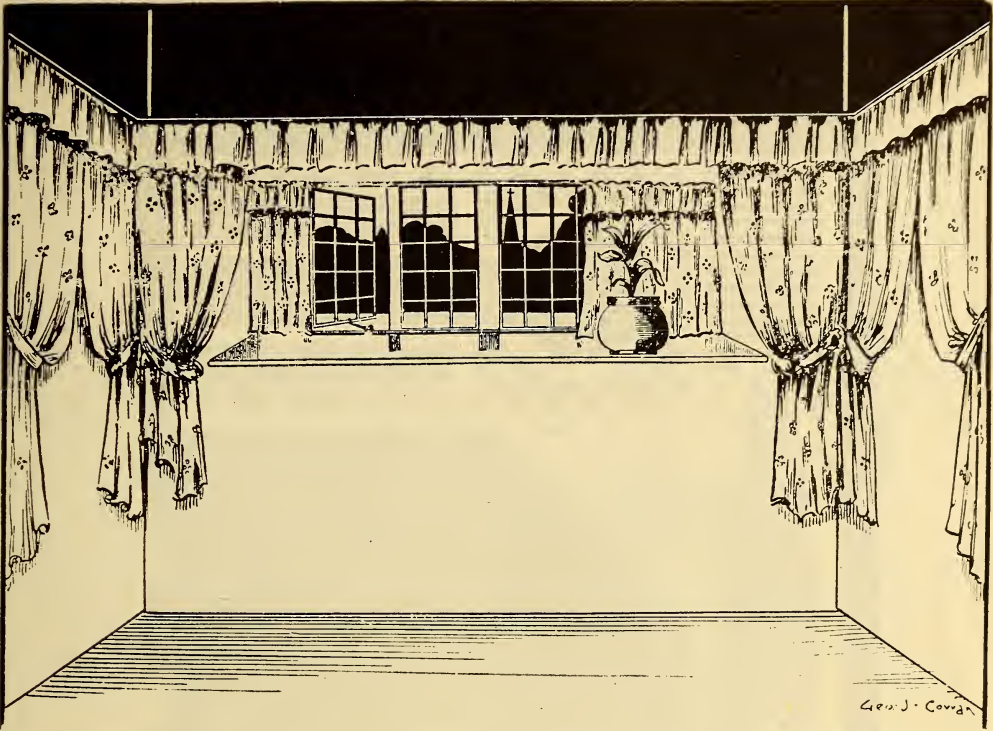
In the original design I show one way of using artificial poinsettias on a background. The wide band at the top, and the bands that divide the background in sections, are of plaited white cloth, possibly cheesecloth, silkoline, flannelette, or tarlatan over a back of white muslin.

Against the white plaited bands are arranged the bright-red poinsettias, with just a touch of their green foliage. The background to be of bright red, or a pretty shade of green, or if the window has a mirror back, the mirrors are sufficient.

If the color scheme is in red and white (that is, the background in red), it is especially pretty to show nothing but light-colored goods in the window.

Another good point about this style background is that one can use it in any size window and with practically any line of goods.





## BACKGROUND FOR WINDOW OF DRAPERIES

**I**T SHOULD not be at all hard to install an attractive window display of draperies. These goods are designed for decorative purposes and therefore when well draped in a window will give you a pleasing display.

However, it is possible to create more interest in your display if you will show these goods a little out of the ordinary way. This can be done somewhat after the suggestion contained in the drawing. The idea back of this suggestion is to show the drapery goods as they will look when in use.

To this end the background is finished off with a flat covering of white muslin or wall-board painted with two coats of alabastine. This will give the effect of a white plastered wall. In the upper half of this background is painted a facsimile of a set of small-paned windows. Just below these windows should be built out a wide sill or shelf on which to arrange several potted plants.

At either end of the painted windows can be fastened curtains made of curtain goods or draperies.

The balance of the background is now decorated in curtains made up of the drapery goods that you are featuring. These curtains are draped in the corners and at the front edge of the sides as is clearly indicated in the drawing.

A deep ruffle of the same goods or of a plain shade of similar goods should be placed along the top border of the window.

With a background such as this it will be possible for you to use the entire floor space of the window for your display of draperies on stands, or you can show the draperies made up into pillows, couch covers, box covers, furniture covers, etc., and show them used in connection with the articles of furniture with which they are intended to go.



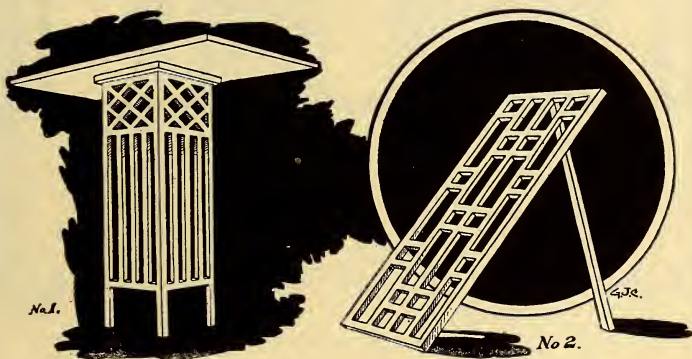
SUGGESTION FOR CUT-OUT OR LATTICE BACKGROUND

## CUT-OUT OR LATTICE BACKGROUND

THE easiest thing to build in the way of decorative background is what is commonly called lattice-work. There is an infinite variety of designs that may be developed from this style of decoration, a few of which I have worked up in the drawing. I have arranged the different kinds of cut-out or lattice effects in the one background design shown on the opposite page. This not only gives you a variety of designs, but shows you how to assemble them into one background.

The wider white lines seen in the drawing constitute the framework. This frame is made of inch lumber, with a width of two inches. The top section consists of straight up-and-down strips and an oval center-piece with a sunburst effect. This can be made out of tape or ribbons or cut right out of compo-board with a scroll saw.

On each side is a panel with a fancy arch effect made by the frame. The upper part of this panel is filled in with white tape crossed in diamond shape. This method of crossing the tape is the most common form of lattice effect in use.



The lower portion of panels is filled with a fancy lattice effect. This has to be done in light strips of lumber, because the cross pieces are fastened on the uprights, and if tape were used, the design would be all pulled out of shape.

The corner pieces used in the corners of the center span are cut out of compo-board or heavy white cardboard or are made of crossed wooden strips, and make a very pretty finish for any corner, giving it an arch effect.

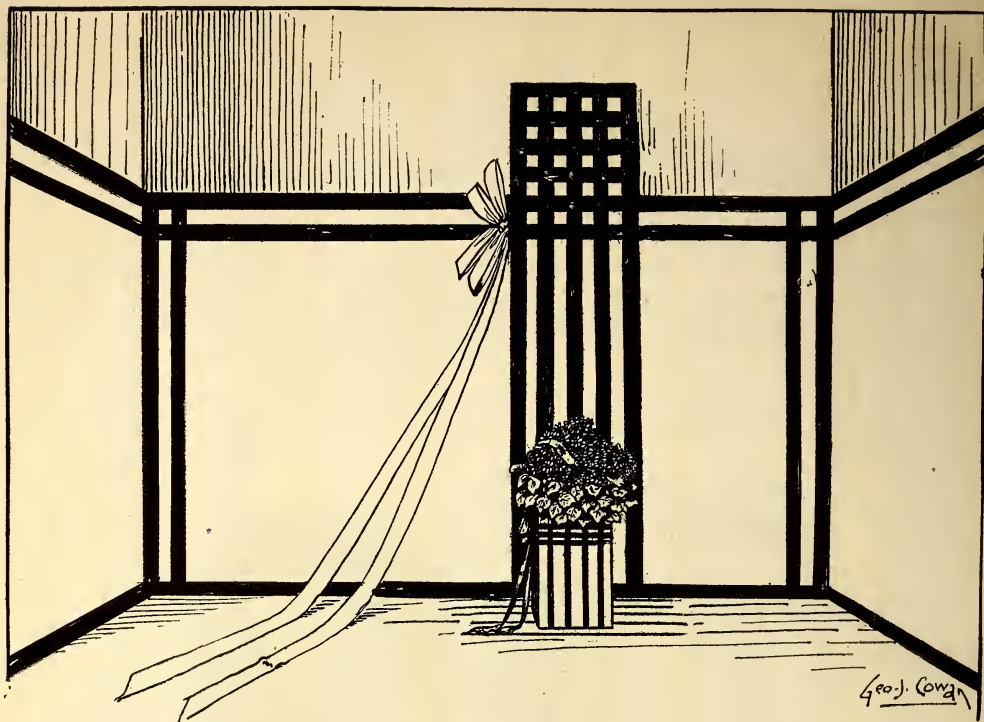
Any trimmer or carpenter can make up a set of handsome lattice-effect wooden fixtures to go with a background of this kind, and to use later in other displays.

Drawing No. 1 shows the construction of a small pedestal and the board top that is generally used in producing the units of displays peculiar to these fixtures.

All the lumber used in this fixture could be of soft wood, preferably inch or seven-eighths white pine. The soft wood is easiest to work with and least expensive. Paint all parts with coats of white enamel.

In drawing No. 2 I suggest a fixture made from the same materials and with the same finish as No. 1. This fixture is used to throw a coat over or else to display men's furnishings.





## USING RIBBON DECORATIONS ON BACKGROUNDS

**I** SHOW on this page a number of very practical and inexpensive ways of decorating a window background with ribbons.

At the top of the page I show a complete window layout. The background is first covered in white and bordered with two wide bands of ribbon. At one side of the center is placed a tall white panel on which has been fastened the same width ribbon as is used on the background. The arrangement of the ribbons on this panel is very clearly indicated.

A large bow of white ribbon has been fastened to one side of the tall panel and the streamers of this bow are left long enough so that they will drape gracefully to the floor.

Just in front of this panel is a flower box filled with a mass of artificial foliage. The box has been covered flat with white felt or cotton flannel and decorated, as shown, with narrow ribbons.

It is possible to originate quite a variety of different kinds of ribbon panels, so that should you have a series of windows, each window could be trimmed after the same general scheme, the only change being the change in panels. This will give an interesting variety to all the windows.

I show in Figs. 1, 2, 3 and 4 suggestions for these various panels. It may be that you prefer one of these panels to the one shown in the complete window and where you have only one or two windows I suggest you use the panels that you like best.

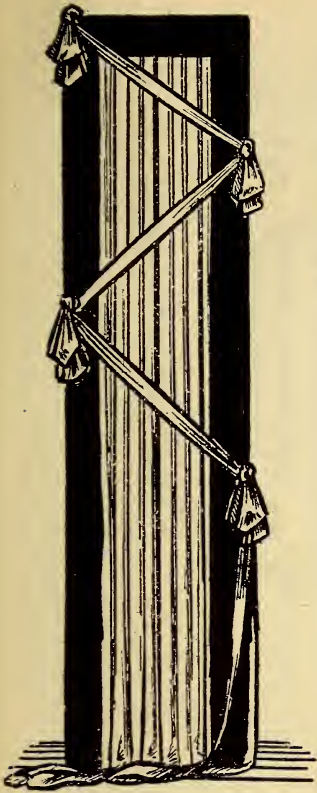


Fig. 1

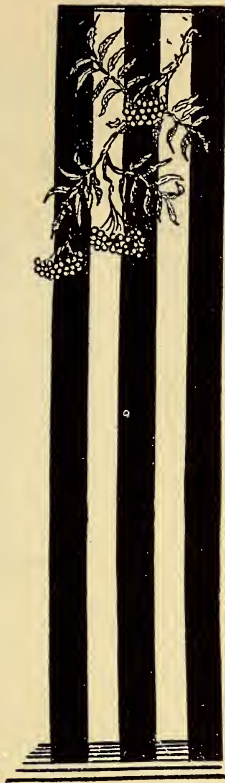


Fig. 2

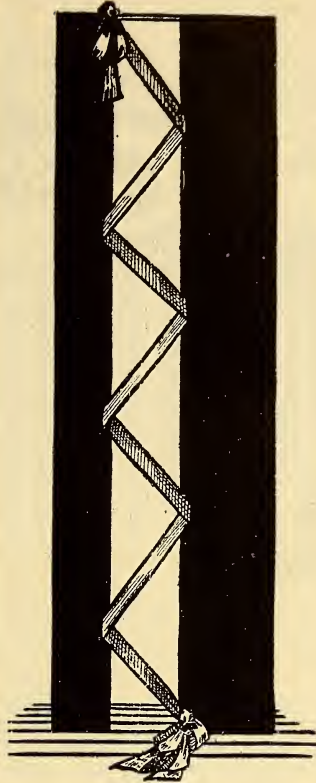


Fig. 3



Fig. 4

Fig. 1 is a frame of inch boards covered flat with black or colored velvet. The center is filled in with a gathered or plaited white silk or satin. A wide white ribbon is crossed over the front three times, each fastening being finished off with a bow. The ends of the ribbon are allowed to fall in graceful sweep to the floor.

Fig. 2 shows three very wide colored ribbons dropped from a rod to the floor. Two white ribbons can be inserted between these colored ribbons, especially if you drape them before a mirror or a hardwood background. A branch of artificial foliage is fastened to the top of this panel, also a spray of white blossoms or berries.

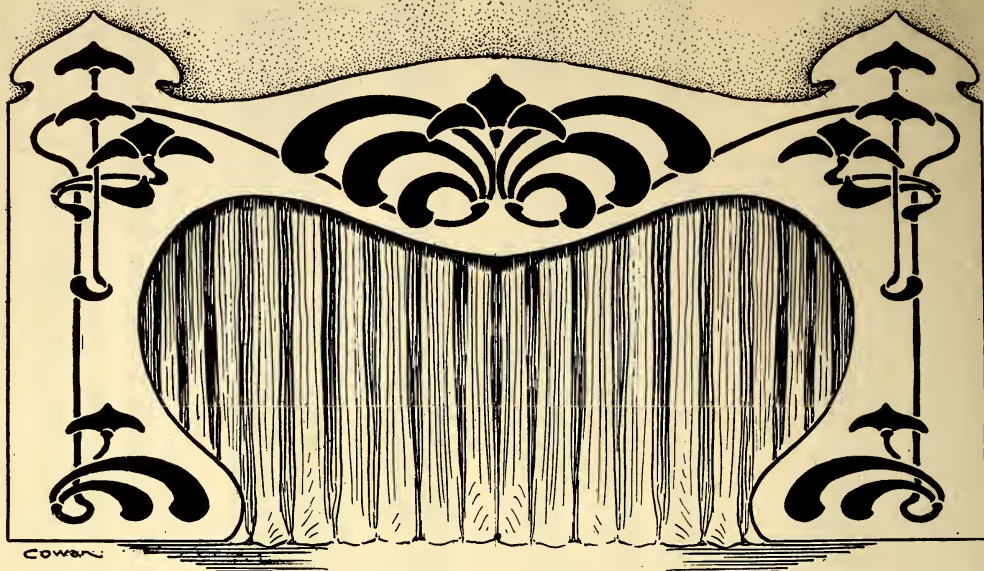
Fig. 3 is made of two boards, one about twice as wide as the other and placed about six inches apart. These boards can be covered flat with any covering, velvet preferred, and held together with a lacing of white ribbon.

Fig. 4 shows a panel the same as used in the complete window with the exception that the top is not finished off in checks, but has a wreath of flowers or leaves as the decoration.

These same ideas can be used for almost any kind of trim and for the showing of any line of goods. If you are showing a line of white goods, the ribbons can be in a dainty shade of green or if two colors are used they can be of light green and pink.

These backgrounds would be particularly good for a display of ribbons or millinery.





## STENCIL DESIGNING

HOW TO MAKE STENCILS AND STENCIL DESIGNS FOR USE IN PREPARING WINDOW BACKGROUNDS  
—AN ORIGINAL STENCILED BACKGROUND

ONE of the great advantages of using stencils is that one can repeat a design indefinitely and the design repeats perfectly in respect to spacing dimensions and size.

The window trimmer can use these stencils on window borders and through a complete battery of windows, knowing all the time that all the windows will be similar in every particular.

Some very pretty designs can be worked up and used for window backgrounds at practically no cost to the store except the expense of the paint. The background, scrolls, borders, etc., on which the design is to be stenciled can be made out of any light lumber, box lumber or wall-board. It can be covered with cloth or painted a flat tone with some wall coating, such as alabastine.

A stencil is a pattern, the design of which has been cut out and the color is pounced or painted through this opening to the exposed surface below. In cutting out these stencils considerable patience is required. A very sharp knife is an essential tool.

Remember to hold the knife in a vertical position so that the cutting will be clean and clear. This will dull only the point of the knife and to keep this point sharp, rub it over a stone at frequent intervals.

If you do not possess stencil patterns and wish to make some, you will find it an easy matter if you realize the limitations of this method of designing. The first thing to realize is the fact that in making the design it is necessary to have what is called "holds" to keep the pattern from falling apart. This is illustrated in the letter O. If you cut the outside edge of the letter completely the entire center of the letter would naturally drop out. So to retain the center, it is necessary to hold it in place by tiny strips, reaching from the center to the outside edge, and to cut only portions of the letter. These "holds" you soon discover, are the most important things to consider in your pattern. It is necessary that they should be strong or else your stencil will fall to pieces. It is also necessary that they be more or less concealed, or your design may be disfigured.

In Fig. 6 is shown a stenciled design of a bird. The bird's wings and tail feathers are shown by means of "holds." The chance observer would think of them as part of the design without knowing they were necessary to hold the patterns together.

Parts of the pattern which need to be strengthened and yet cannot be so treated in the design may have the holds cut wherever required, and when the design has been painted,



and the stencil removed, the "holds" may be painted out. In fact, in some designs one could paint out afterwards all the spaces left by the holds, and thus have a design that gets away as far as possible from a stencil effect.

Patterns suitable for stenciling can be found almost any place where one looks. Figures in rugs, wall-papers, magazines, frames, posters, book covers, etc., are good examples. These designs can be modified to suit your purpose, enlarging them or making them smaller as you prefer.

Small designs may be cut from thick manila paper, while the large open ones require a heavier quality, known as "tag-board." In cutting over a sheet of glass, as many expert stencil cutters do, you will be able to get a sharper and more even edge to your stencil, but the knife will be more quickly dulled. In making a stencil pattern for a design in several colors, a separate stencil should be cut for each color, where one color is to be painted over another. In the case of a very large pattern, for a particularly wide and long border, it is better to cut the stencil in small sections, even if only one color be used, as a large stencil is difficult to handle. When the stencils have been cut they should be coated on both sides with shellac and kept flat and smooth. The moment the shellac is dry they are ready for use.

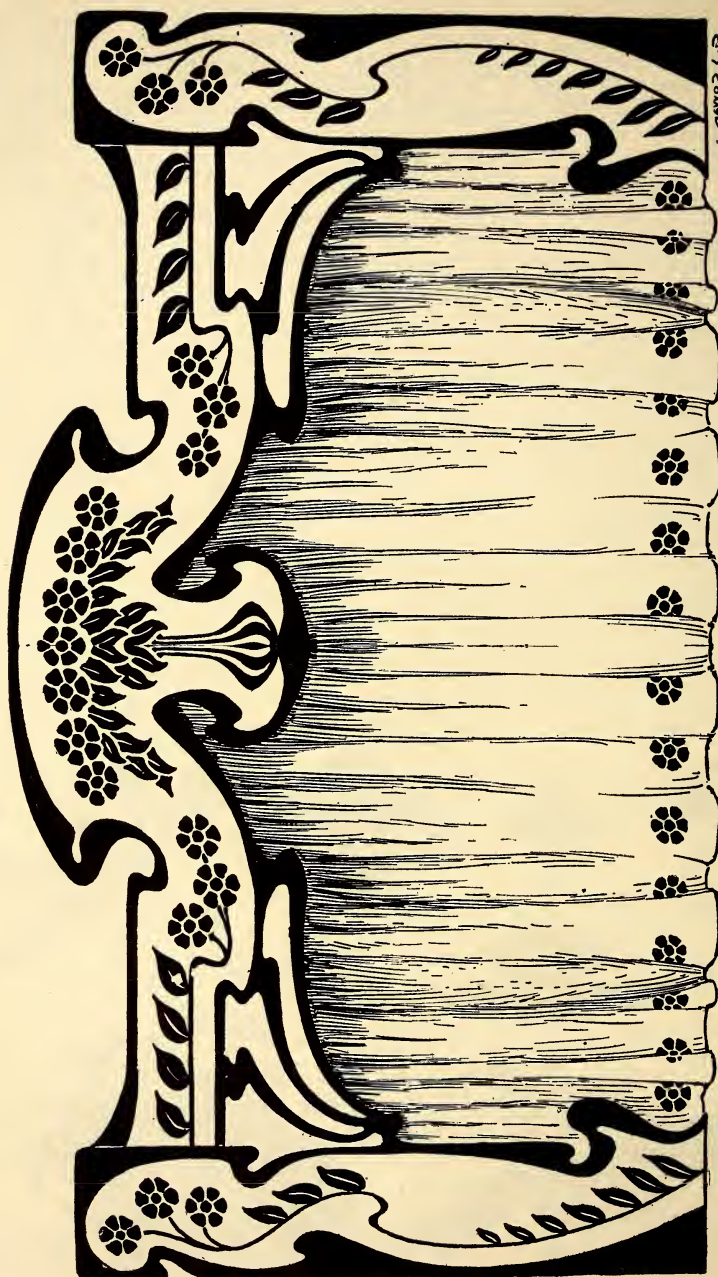
In applying the design, the stencil should be firmly tacked on with small drawing tacks or pins. If you use oil color see that your color is thick, and use a big heavy brush.

The color should be "pounced" upon the stencil—not brushed or rubbed. The large brush has this advantage, that one part of the brush holds the stencil edge in place, while the other part leaves the color. A small brush gets under the edge and blurs the outline.

If you desire to use water color you must take every precaution that your color does not run. See that the stencil is dry underneath before you transfer it to a clean space.

I show herewith quite a range of subjects suitable for window work. Figs. 1 and 2 are two dainty designs that work well together. Fig. 3 is one style of fleur-de-lis in stencil. Fig. 4 is a dragon-fly design that can be worked up in a design, using long reeds, rushes and glimpses of sun and water. Fig. 5 is a pond-lily design. Fig. 6 is shown so that you will realize how the "holds" can really become part of the design. Fig. 7 is a ship that would work fine in a border.





J. G. W. 2. C. P.

L'ART NOUVEAU BACKGROUND IN STENCIL DESIGN

## L'ART NOUVEAU STENCIL BACKGROUND

THE INFLUENCE OF THE NEW ART IS APPARENT IN ALL LINES OF DECORATION—IT IS ESPECIALLY APPROPRIATE FOR WINDOW AND STORE DECORATION

THE new art, familiarly known as L'Art Nouveau, is essentially a decorative art, and because of that fact has been used in practically every craft of today. It depends for its beauty on the long, graceful line. All thought is thrown into this beauty of form instead of in the colorings, as in the older schools of artistic endeavor.

Many are the claims as to its origin. It is, because of these claims, called by many different names, chief among them being L'Art Nouveau, New Art, Secession, Munich or Jugend.

Munich claims to have been the birthplace of this method, and you will find examples of it in towns all over the Continent. Cafes, theaters and other public and private buildings are treated with this striking form of painted ornament; the windows have their sashes made of wood which has been carved in the new patterns, while the glass represents conventionalized leaves and flowers. Doors, furniture, staircases, balcony rails and iron work in the buildings and outside show the influence of this L'Art Nouveau in their decoration and design.

The last Paris Exposition was a wonderful example of this work, carried out in arches, interior decorations and entire buildings, and also as applied to the thousands of things on display.

It has been said to be the first new departure from old art methods in almost a century.

The best shops in America and Europe use this style of decoration profusely, not only in the equipment and furnishings, but in the windows. Every line of goods to which decorative art can be applied has fallen victim to this craze, such as leather goods, jewelry, fancy boxes, book covers, belt buckles, wall-paper, photo frames, furniture, scarf patterns, dress silks, prints, draperies, art embroidery, pillow tops—and "then some."

From this numerous collection the window trimmer can draw many inspirations for the making of new and striking window designs or backgrounds. It opens up a new field for him to explore in his search for novel effects.

Of course, we must credit many trimmers with having used it for some time, but not so the great majority. A great point in favor of the use of L'Art Nouveau is the universal craze for it in all decorative work. This means that if used by you, it will give you prestige among those who recognize its merits.

On this page I show a very pretty and simple design that can be worked up by any ingenious trimmer. This background is simply a scroll design, cut out of lumber or wall-board and covered with white cloth, and the design shown is either painted on or applied to it.

The white cloth can be a cheap white muslin, painted over with white alabastine. The pattern can then be painted on in gold paint or in some pretty tint of alabastine. If a tint is used, it would be a good idea to outline the pattern with a border of gold.

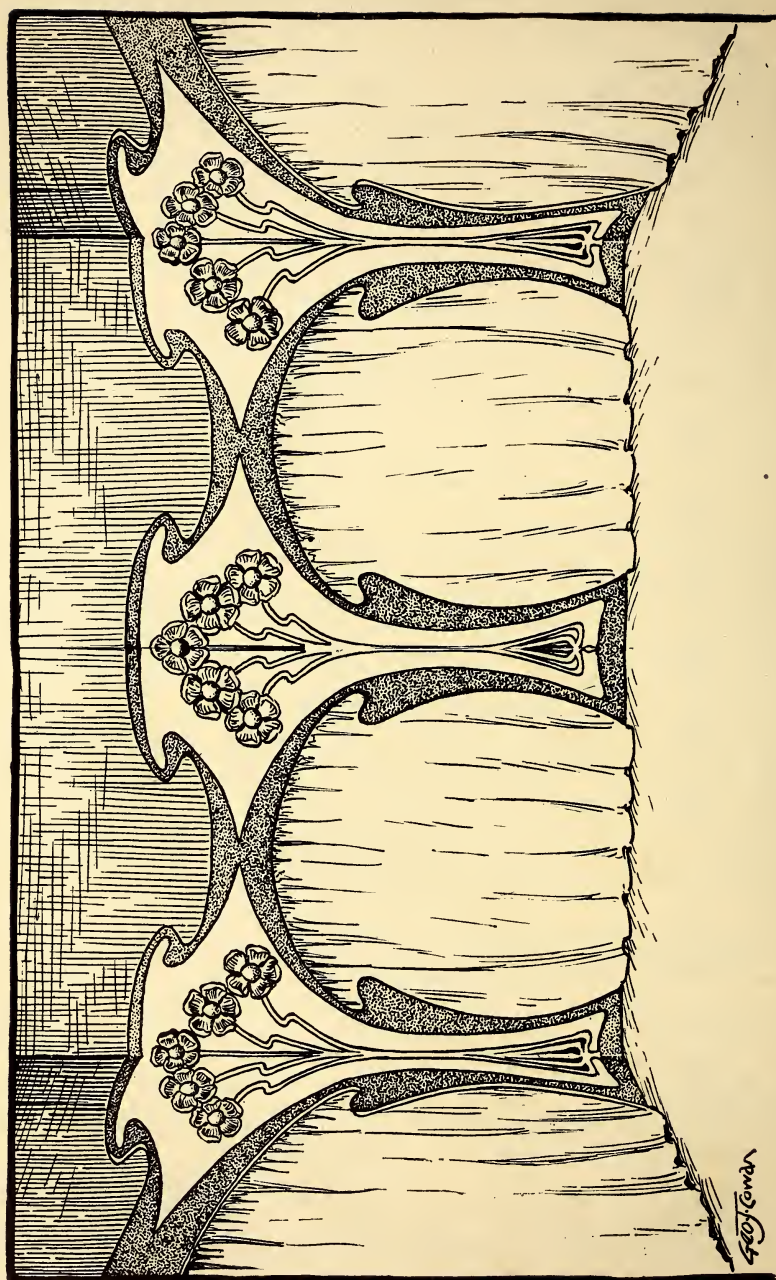
If better material is used, we suggest either white flannel, velvet or felt. Over this apply the pattern. This pattern can be cut out of felt. In regard to color, it will depend somewhat on the season of the year in which you make the display.

For spring we suggest the use of green with the exception of the flowers; they can be in pink or lavender. For summer, use a deeper green and flowers of red or yellow. For fall, use a brown felt for the design, with red or yellow flowers. This is just a suggestion; other colors can be used, depending much on your own taste.

The curtain can be of white or a lighter tone of the color used for the applied design on the framework. It should be of some heavy material such as burlap, plain denim or rep goods. The lower part should have a border of conventionalized flowers of the same material and color as the ones on the framework. These flowers should be sewn on the curtains at regular intervals.

A design of this kind can be used back of almost any line of goods. It is especially good for fancy goods, muslin underwear, white goods, shoes, millinery, etc.





SECTIONAL BACKGROUND IN L'ART NOUVEAU DESIGN IN PLASTIC RELIEF

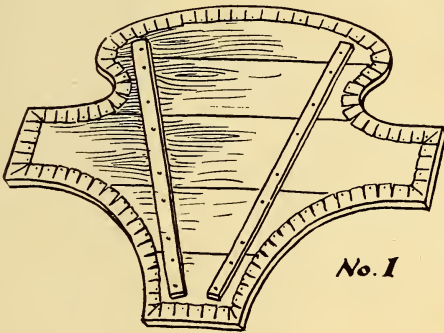
## SECTIONAL BACKGROUND

HOW TO MAKE A BACKGROUND IN SECTIONS SO THAT IT CAN BE MADE IN THE WINDOW TRIMMER'S WORKROOM AND THEN SET UP IN THE WINDOW

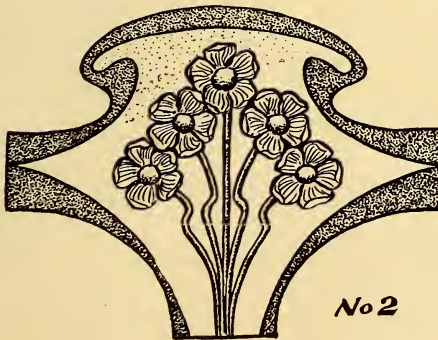
**T**O MAKE a quick change in a window means that every part of the display must be planned in advance, and as much of it ready to put up, according to the design, as is possible. The construction of the background takes up, generally, the greater part of the time, and if the background could be made in sections in the window trimmer's room and then carried into the window and the whole background put together in a few minutes, the rest of the display could be installed in short order. The larger stores aim to do this, but for them it is a much easier matter than it is for the small stores. The small stores, generally speaking, do not have mirror backgrounds, so when they make a change it means the changing of an entire background design.

This can be done if some thought is given to the plans. To illustrate this point we have drawn up a completed background design, and also illustrated the several sections that go toward making this complete background.

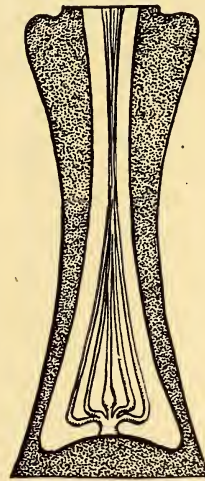
Drawing No. 1 shows the back of one of the upper sections. It shows how it has been cut out of several pieces of inch or half inch lumber, and how these pieces are held together with cleats. Better still would be the use of wall-board. The face or front of this section is covered over with cloth, and cut No. 1 shows how the edges lap over on the back and are tacked down. Fig. No. 2 shows the face after it has been finished. This design can be painted in alabastine, or the border can be painted on and the flowers and stems made of plaster relief and gilded. To make a still handsomer finish, the border can



*No. 1*



*No. 2*



*No. 3*

*G.F.C.*

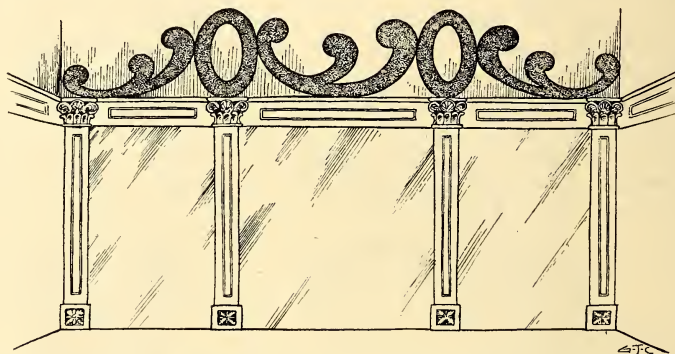
be of some heavy cloth, such as plush or velvet, the color to contrast against the center surface.

The other section necessary to this design is shown in No. 3. This is very much on the order of a column, and is constructed on the same principle as the other section, only the boards run up and down. The outside finish is the same as the other section, as it is in reality nothing more than a continuation of the design.

The large drawing shows how these sections look when they are assembled in the window. The manner of fastening them together will depend in a measure on your window. If it has a back of common soft lumber, they can be nailed to it with light nails, as most of the windows in which a background of this kind will be used will be of this nature, you will find it an easy matter to assemble the different sections.

In planning or laying out a background of this kind it will be necessary to have all your measurements very accurate—in fact, it is well to make the sections a fraction of an inch smaller than the measurements call for, in order to allow for the coverings, etc., on the frames.

These sections can be used over and over again by simply stripping them and putting on new designs and colorings, and by adding or taking away from the original shapes.



They can also be used for interior decorations (after being taken out of the windows), and make an especially pretty effect along the ledges.

The background back of this framework can be covered with plaited tarlatan or cheese-cloth, plush or cotton-flannel curtains, or covered flat with burlap or muslin painted in alabastine. This will depend upon the materials you have on hand or have access to.

The colors that you will use in a design of this kind will depend a great deal on the goods you expect to show in connection with it, the time of the year, and possibly on the colors that you have in the materials you expect to use. A very simple color scheme would be to use a border of red and the center of panel in white, the flowers to be of red (in imitation of poppies, with black centers), or the flowers can be blue or yellow. Whatever the color used for the flowers, it should be shaded, the darker tones in the center and the light shades near the outer edge of the petals, the stems, of course, to be green. This same treatment can be used if the design is put on in relief, or, as we have suggested before, can be gilded.

Another color scheme would be to have the border brown, flowers yellow, center panel white and curtains yellow. Still another combination would be pink flowers, white panels, dark-green border and light-green curtains.

This design is worked out in the Art Nouveau effect, and all lines should be bold and strong and the flowers worked up in strong, broad treatment and long, flowing, graceful lines.





## CORNICE AND PILLAR BACKGROUND

HOW TO MAKE COLUMNS, CORNICES AND PLASTIC RELIEF WORK—A COMPLETED BACKGROUND SHOWING ALL OF THESE THINGS IN USE

**F**OR a background that has to stay in a window for quite a long time, and in front of which is displayed many different lines of goods, there is possibly nothing better than some design similar to the drawing on page 177.

All the different parts of a background of this nature can be made in your work-room and then assembled in the window in a very short period of time. Backgrounds of this nature are generally finished in white and gold, and there is, as you know, no more effective background for practically every window than a white or light-tinted one.

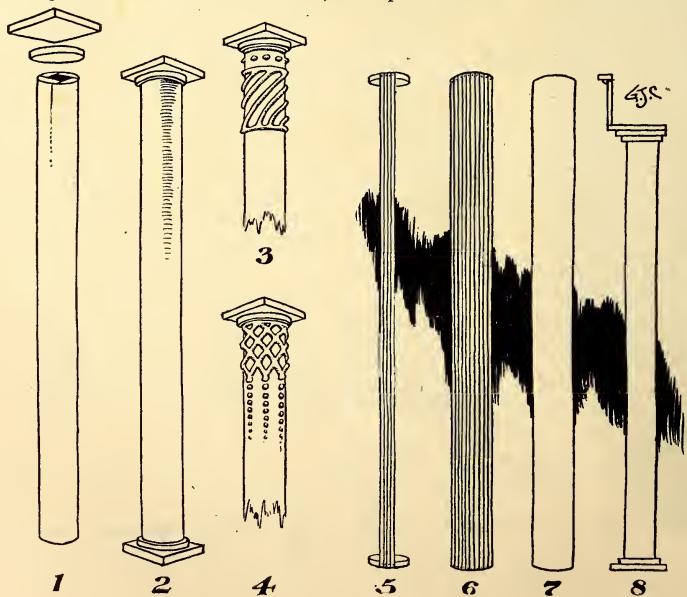
To get the richest effect, the entire background should be covered flat with muslin and given a coat of white alabastine. Against this is then arranged the columns and the cornice which they support.

The simplest way to get columns is to use the wooden core around which is wound the great rolls of paper used in the printing of a newspaper. These cores can be procured from almost any newspaper office at possibly no expense to you, as they are generally thrown away. They are perfectly round, about six inches in diameter and six feet in length, and, being hollow, are light and easy to handle. Around this core is stretched white muslin.

For the finish at both ends of this core (or column) you cut out a circle and square from inch lumber, in about the proportion shown at the top of the columns, as illustrated in Fig. 1. When these several wooden pieces have been nailed to the top and bottom of the columns, as shown in Fig. 2, you paint the entire column with white alabastine.

Another way of making columns is to cut out for each column two circles, the desired diameter of the column, from inch lumber. Then take narrow strips of wood, the length of the column, and nail them to the circles, the circles to be at the top and the bottom of the column and the strips to be placed together, as is shown in Figs. 5 and 6. If the columns are rather long, it would be well to have several circles distributed through the center in addition to the end pieces. This will give the necessary rigidity.

Put a layer of carpet paper on top of these wooden strips, and over that a layer of white muslin (Fig. 7). You can now finish this column with the caps and bases, as described for the previous columns or cores, and paint it with white alabastine.



In Fig. 8 is shown a side view of the column and a sectional view of the cornice. By studying this sectional view and the drawing of the completed window, you will readily understand the construction of the cornice.

The lower part is of inch lumber, the desired width, and the front is of the same lumber of the desired height, finished off at the top with a 2x1 inch strip and a quarter-round molding. All these boards, strips and moldings are to be painted white.

In the next illustration, we show two ways of making raised letters. No. 1 shows you the regular relief-work "bulb," the bulb part being of rubber. It is procurable in any paint store. If they cannot get it for you, I can furnish you with addresses of people who can procure it for you. Into this bulb is put the plaster composition, which is then forced out in the manner shown.

Another way to do this, when a regular bulb is not to be had, is to put your composition in a regular tin funnel and force it out with a round stick that just fits in the spout of the funnel.

The composition to use for this work can be bought at paint stores in five-pound packages in powder form. Just call for Modelling Alabastine.



To use this powder, all you have to do is to add water until you have a stiff paste that can be forced easily through the funnel or bulb. A regular bulb has a set of mouth-pieces that can be screwed on the bulb, the different spouts giving a different relief effect.

In the drawings of columns, Figs. 3 and 4, are shown different designs that can be used in the relief-work to finish off the tops of the columns. In the finished drawing of the window, you will see how the columns and cornice have been finished off in this manner.

The relief-work on the cornice in the complete window design is merely suggested, so that you can see the possibilities. Many other designs can be used—in fact, it might be a good idea to have the name of the store worked out in letters in relief.

The design in the center of the background is in keeping with the rest of the decorations, and shows you how you can work up the store's monogram in relief-work.

I have shown you a simple design and simple construction. But it is possible to elaborate a great deal on this as a foundation.



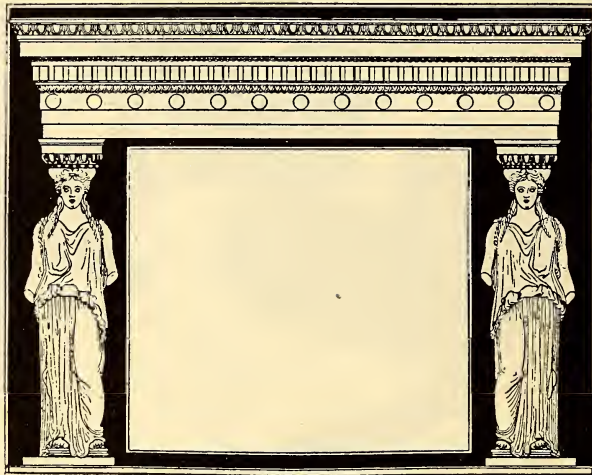
## PERIOD DECORATIONS FOR WINDOW BACKGROUNDS

TO DESCRIBE fully the characteristics of all the period styles recognized by writers on art would require far more space than is available in these pages, and would also demand the presentation of much matter which has little or no interest to the average window trimmer.

The purpose of these remarks is to deal only with those styles which are suitable and necessary for window decoration. A knowledge of period decoration is necessary to every high-class trimmer, because in putting in certain trims the decorations should be absolutely correct from a decorative standpoint.

In putting in a certain style of furniture you will want everything else in keeping. Say you are showing furniture of the Empire period. This means that the draperies, wall papers, vases and everything else that enters into the display of goods or decoration of the window be in harmony with this period.

The most elaborate store decoration ever conceived was that used by Marshall Field & Co., at the time of their formal opening, and their entire battery of windows was an exposition of the different periods of decoration, each window being decorated in a different style.



No. 1 GREEK

The trimmer that studies ornament and classic decoration and uses the accepted forms of the periods can hope to have really artistic windows.

Therefore, I want the trimmer to consider this article in the light of a lesson—an article to refer to often.

The styles, broadly speaking, are the Italian since 1500 A. D., the French, from the era of Louis XIV, and the English from the beginning of Elizabeth's reign.

The Renaissance, which began in Italy in 1400, and spread thence through Europe, was, as its name implies, the revival of classic art, and moreover, as there is no style which is absolutely pure, deriving nothing from that of any preceding period, it seems essential that as a preliminary to any discussion of the styles since 1400 A. D., some attention should be paid to those older periods in which the Renaissance found its principal inspiration.

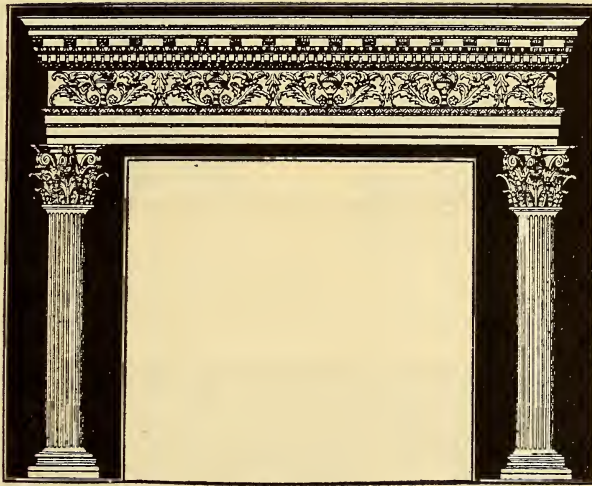
The Greek style may therefore seem to claim the precedence in our attention, but as the Greeks drew much of their culture from Egyptian and Assyrian sources, a few words should be given to these, and the Egyptian style, as being the older of the two, may fairly be allowed the first place in these remarks.

The most salient characteristics of Egyptian decoration are stability, massiveness and solidity. In the decorations symbolism plays an especially prominent part. The scarabaeus (the emblem of eternity), the spearhead and whip (representing royal authority), together with the winged disk, bent staff, lotus flower, eye of Osiris, the fish, fret or labyrinth, wave scroll, spiral, zigzag, human figures with wings, papyrus and cartouch containing hieroglyphics, winged asp, sphinx and ansated cross, are the leading motives employed in the symbolical manner. Nude human figures, interlacing lines, rams, cats and gazelles are also characteristic motives.

Red, blue, yellow and green are the only colors generally used.

The Assyrian style, while having much resemblance to the Egyptian, is in some respects not only different, but superior. The Assyrians were noted for their craftsmanship. Their work, while as solid as the Egyptian, was less angular. The most characteristic ornaments are cherubim, heads of lions, pine cones, bulls with human faces, and rams. Cherubim were also used by the Egyptians but not so freely as in Assyria.

My first illustration is an example of the Greek style, showing how it can be adapted to a background design.



No. 2 ROMAN

The Greeks, while borrowing many ideas from Egyptian and Assyrian decorative work, gave them a far more refined, artistic rendering, and added to them original conceptions, forming thus features of grace and beauty which, though afterwards buried in the barbarism of the Dark Ages, were brought back to life by the Renaissance and continue to be most potent factors in the decorative art of the present day. The characteristic ornaments of the Greek style are the palm leaf, egg and dart (shown in top mold of border in drawing), acanthus leaf (shown in top of columns of Roman pillars, second illustration), fluting, mask, wave crest (which in its simplest form is the honeysuckle or palmetto), conventional foliage, the clawed foot and geometrical forms and combinations. The Roman, Byzantine, Romanesque, Renaissance, Louis XIII, XIV and XVI styles are all founded on the Greek.

The Roman style is exemplified in the second illustration. While copied freely from the Greek, it has also some characteristic features of its own. The principal feeling, however, is one of boldness, massiveness and elaborateness. The ornamental motives are the stag, crescent, acorn, cornucopia, human figures terminating in plant forms, sphinxes, bulls' heads, garlands of flowers, acanthus and oak and laurel leaves (as shown in capital of column in drawing), the vine, poppy, pineapple, shells and the Pompeiian arabesques, scrolls and volutes, in which animal forms are introduced.



The next period, the Byzantine style, was marked by little originality, except in the treatment of colors. Greek and Roman ideas formed its basis, but Persian influence was also prominent. All the designs employed were conventional, and in them were repeated most of the motives of the Greek and Roman art.



**No. 3 ROMANESQUE**

of the Virgin Mary. From the nimbus came the trefoil and quatrefoil, which are found even more frequently in the Gothic style. But it was in the skilful use of rich, gorgeous coloring that Byzantine decorative art showed most originality and ability.

Drawing No. 3 shows the Romanesque style, originated in the effort to adapt classical forms to Christian uses. By gradual development it became a style of great originality and dignity, as well as of marked richness in ornamental detail. Byzantine ideas were still paramount, but the transition toward the Gothic is noticeable, especially in the growing use of detail and ornament, such as geometrical figures, diaper work and semi-circular curves.

The Gothic style is one of the noblest of

The growing power of Christianity is shown in the very general use of Christian symbols, many of which were of pagan origin in the Byzantine and Roman. Among the few which were really characteristic of this period were the serpent, aureole, circle, or nimbus, and combinations of three, four or five circles. The cross and the fish were used as the leading symbols of the Christian faith, and the fleur-de-lis or lily as the emblem

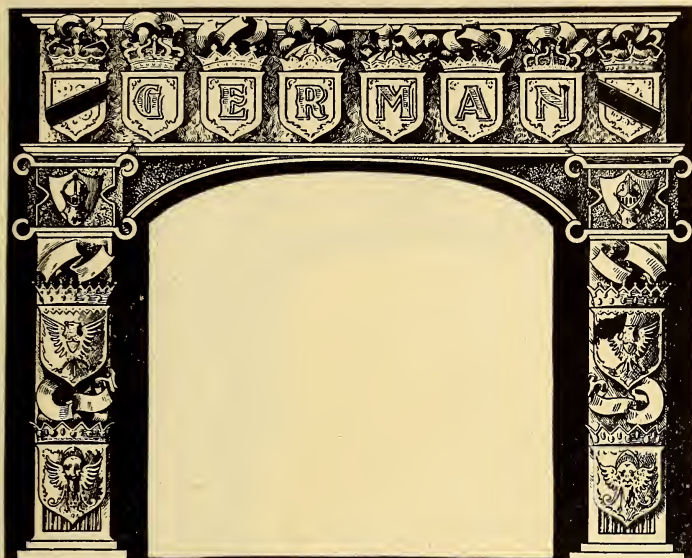


**No. 4 GOTHIC**

the famous styles of architecture and design. From France, Gothic was introduced into



England and Germany. It became extremely popular for ecclesiastical structures, and is, perhaps, the leading accepted style for that use. My illustration of this style shows you clearly how true this is. It is a style that is especially fine for use in Easter and Christmas show windows, as it introduces the ecclesiastical atmosphere of those events into the windows.



No. 5 GERMAN

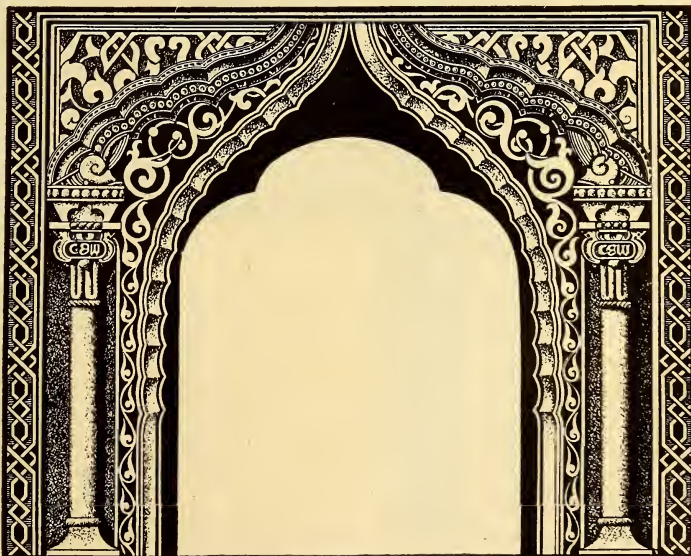
This Gothic style, which succeeded the Romanesque in the thirteenth century, had as its chief characteristics the pointed arch, grained vault and flying buttress. The symbolism of Christianity was even more prominent than in the Byzantine period. In addition to the symbols of that time, Gothic art employed kneeling figures, images of saints, the crucifix, chalice, dice crown of thorns, hammer and nails, and three circles joined together—the emblem of eternity.

In later Gothic work, the ornamentation became very florid, favorite motives being crumpled scrolls, elaborately curled foliations, fruits and flowers, shields, grotesque figures and imaginary animals.

Illustrating this period of German Renaissance in my drawing, you will notice I show the crumpled scrolls, elaborately curled ribbons and shields.

Tapestry acquired special prominence in this period.

Moorish is the style of design originated by the Moors of Northern Africa and of Spain. It is entirely devoid of representation of animal life, and nearly so of vegetable forms. It is especially rich in geometric interlacings. This style of ornament is best exemplified in the Alhambra castle in Spain. Drawing No. 6 gives a clever conception in this style for a window background.

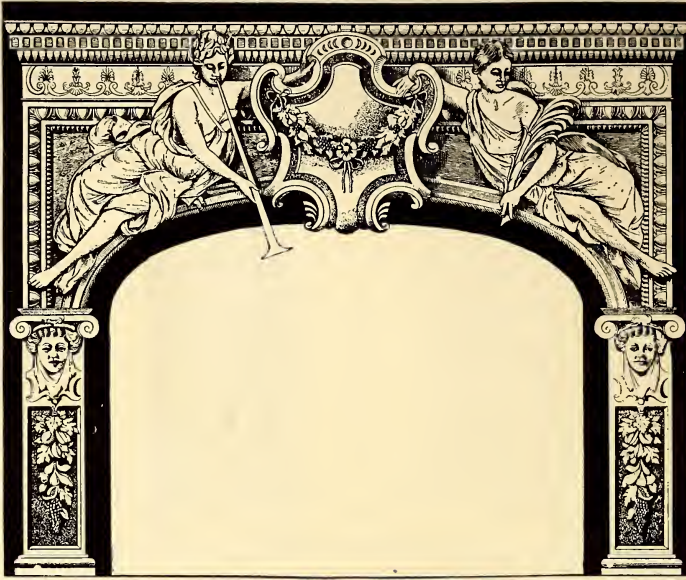


No. 6 MOORISH

The Renaissance styles were the result of the effort to return to classical forms in art and design. Italian, French and German Renaissance are among the best of the historic styles thus evolved and developed.

Drawing No. 7 illustrates a window background designed in the Italian Renaissance.

The Renaissance, which, beginning in Italy about the year 1400, spread thence through Europe, was, as its name indicates, a revival of the classic spirit, that which characterized



No. 7 ITALIAN RENAISSANCE



No. 8 FRENCH RENAISSANCE OR LOUIS XIV





No. 9 LOUIS XV, OR ROCOCO STYLE

the most famous periods of Greek and Roman art. The decorative motives of those times were freely drawn upon, but often with marked variations, and the Italians also introduced some additional details, among them being birds, flowers, fruits and animals, treated naturally or conventionally, intricate tracery, delicate scroll-work based upon conventional foliage, vases, cornucopias, garlands, figures of women, etc. The favorite colors employed in decoration were the three secondaries, green, orange and purple.

The French Renaissance began, broadly speaking, with Francis I, under whose reign, Italian decorative ideas, introduced to some extent under the patronage of Louis XII, acquired much stronger influence.

This period of French Renaissance is subdivided into three main divisions, the first extending up to the close of the reign of Louis XIV. The second period was during the reign of Louis XV, and the third period during and after the reign of Louis XVI.

The early period, which is exemplified in drawing No. 8, used decorations made after the lines of the facade of a palace, and some of the leading motives of ornamentation were also of an architectural character—pediments, columns and pilasters. Among the other prominent ornamental details were medallions, sculptured heads, terminal figures, human in the upper part and tapering downwards into a case or sheath, carved and painted arabesques, and fantastic figures, half animal and half plant.

Later in this early period, solidity and massiveness became even more marked, but elegance gave place to austerity.

The end of this period occurred in the reign of Louis XIV, and was called after him, its principal characteristics being dignity and sumptuousness. Everything was on a large, imposing scale. The favorite decorative motives were peculiar combinations of shell and scroll-work (notice the shell in drawing No. 8).

In the Louis XV style, the contours of articles and design became more sweeping in their curves and also more capricious. The designs for tapestries represented amorous adventures and rural scenes. Early in this period curves were introduced but were not very marked, later they became both decided and fantastic. The principal motives of decoration were doves, wreaths, scrolls of flowers, cupids' heads and busts of women.

There was no symmetry nor were there any flat surfaces in ornamental details, all being concave or convex, smooth, but never flat. The tendency toward excessive, inappropriate ornamentation and bizarre effects, which has been noted in referring to the rococo style, continued throughout the period. This treatment is shown very clearly in drawing No. 9.



Under Louis XVI, decoration generally became more simple in design, also more graceful and refined, both in the form and ornamentation. Broken scrolls were superseded by straight lines. Panels had graceful oval medallions, representing baskets and bouquets of flowers in a frame. The paneled work was rectangular in shape, formed by a plain molding with broken corners. A fashionable ornament was a ribbon with a lover's knot in the center. The most characteristic ornaments were ribbons, garlands and bouquets of flowers, shepherds' pipes and crooks, sickles, hats, tambourines, bird cages, flutes, quivers and lyres.



No. 10 EMPIRE STYLE

The Empire style is a later development of French art. In this treatment, as shown on this page, the fleur-de-lis, garlands, wreaths, torch, etc., emblematic of the victorious Empire, are combined in the spirit of harmony. Empire is one of the best French styles. It is marked with more of the spirit of severity than the succeeding periods.

The ornamental motives most used consisted of weapons and armor, such as lances, swords and casques, laurel crowns, lions' heads, sheaves of arrows, cornucopias, griffins, torches, animals' claws, antique figures of warriors, and the sphinx, this being suggested by

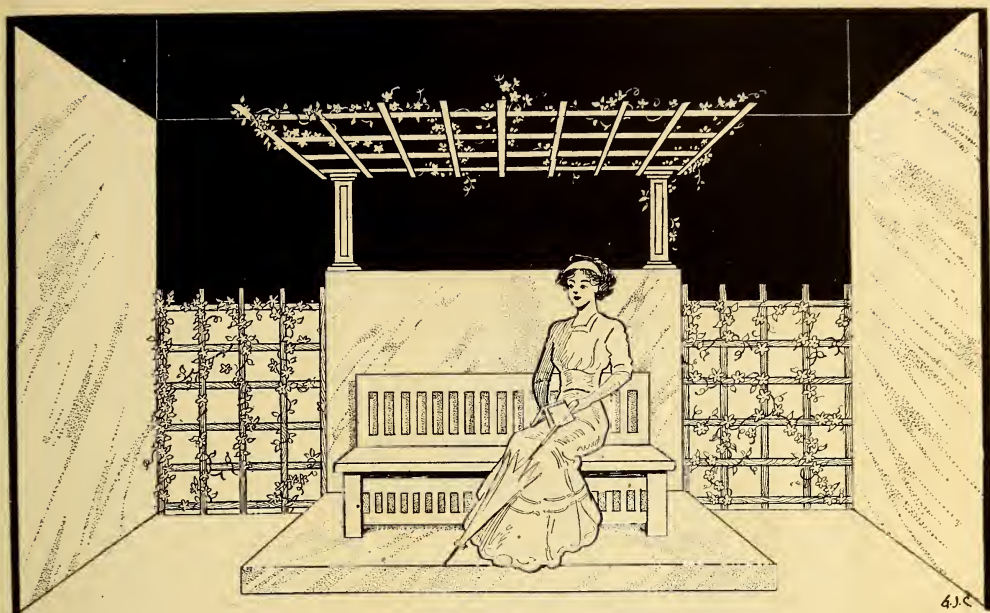
Napoleon's Egyptian campaigns.

Colonial is the style of architectural design developed by the American colonist before and at the time of the Revolution. It is a modification of the Renaissance, and consists largely of panel-work, simple in construction, and rectangular, the decorations being characterized by much refinement and delicacy of treatment.

This window background drawing is planned in the purest of Colonial designs. It is a mixture of the Empire and a still later French style, making use of heads of animals, satyrs, fawns, masks and wreaths. The colors most common for hangings and drapery generally were orange, purplish red, warm drab, blue, ivory and pale pink.



No. 11 COLONIAL STYLE



## A FORMAL GARDEN WINDOW

ORIGINAL SUGGESTION FOR WINDOW BACKGROUND THAT IS WELL WORTH USING

**H**ERE is a window in which to push the sale of all summer goods, such as wash dresses, parasols, hosiery, etc. Instead of putting in the goods in a half-hearted way, suppose you trim a special window of summer apparel and see if it will not help you clean up a great part of the line.

For instance, plan a summer arbor, such as I show in the pen sketch on this page. Use a garden seat in the window, seating one of the wax figures on the seat and grouping other figures or forms about the bench.

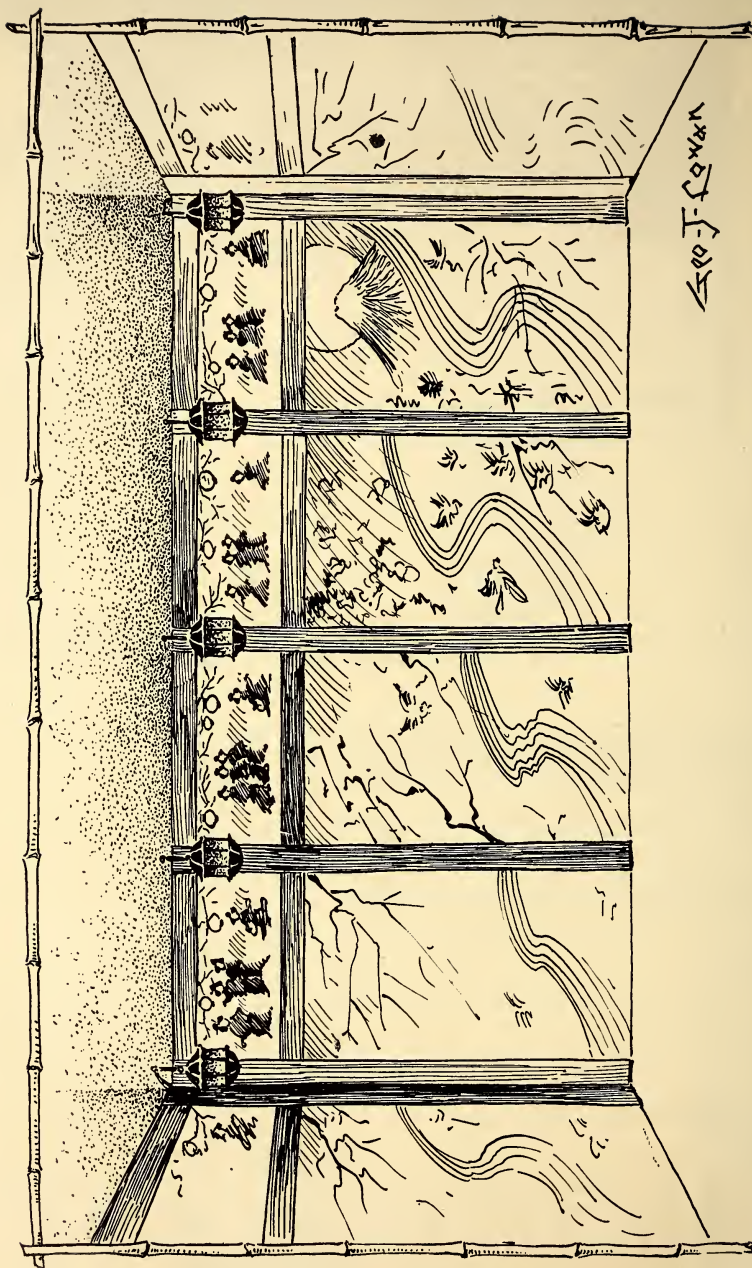
The background is clearly indicated in the drawing, and is made up of a large box panel in the center made of wall-board, flanked on either side with a low lattice fence. Two low posts are placed at each end of the panel, and are used to support a lattice-work that extends out into the window in the form of an awning or sun shield over the seat.

The seat is placed on a raised platform just in front of the center panel.

A very clever idea would be to cover the platform, center panel or wall, and the sides of the window with a covering of the new paper made in imitation of marble. Or paint it in white alabastine and go over it with an air brush to imitate antique marble or stone.

Artificial foliage is twisted about all the lattice-work. The lattice-work being finished in white and the foliage being in green give a very pleasing effect.





WINDOW BACKGROUND DESIGNED IN JAPANESE STYLE



## A JAPANESE WINDOW BACKGROUND

SEVERAL DECORATIVE IDEAS TO BE USED IN CONNECTION WITH DISPLAYS OF JAPANESE GOODS

THERE is always a steady demand for goods made in Japan and the Orient. The beautiful needle-work on linen pieces, silks and cheaper goods; the exquisite creations in pottery, lacquers, glass and metal, and the curios and paintings are all being shown in great profusion.

The displays of these goods are made much more attractive and impressive if some background in keeping with the goods is used. One can originate many different background designs from the decorations used on some of the Japanese art wares, prints, etc. Then there is the bamboo-work in connection with paper lanterns and parasols that can be used.

I have drawn up a window background divided into panels and in each panel is a Japanese decoration, such as is commonly seen on screens. These panels can be simply light wooden frames covered with muslin or panels of wall-board, and the designs painted on in the necessary colors. The simplest method of painting would be to use alabastine.

Where the panels join, you cover with the wooden strips (pine boards painted black). These strips act as frames for the different paintings.

You can also paint the entire background on one piece of cloth, and panel it off afterward with your strips of wood. Use plenty of gold and silver paint in the design in imitation of the gold and silver embroidery.

A Japanese design almost always includes the "sacred mountain," a few birds and bits of foliage. The smaller panels at the top form a border or frieze about the entire window.

At the top of each strip that divides the panels you will notice a small Japanese lantern, enclosing electric lights. These lanterns can, of course, be of larger size if necessary, and of any pattern or design that you prefer. There is a great range of very curious little lamps and shades that one can procure for this purpose, and, where the smaller ones are used, you can get a still showier effect by putting in about twice the number shown in the drawing.

We show in the small drawing on this page a Japanese lattice border, in which lanterns are used. This border could be used in place of the border shown in the first drawing, but it would have to be placed out from six to twelve inches from the background, on account of the lanterns and to give the necessary distance to show off the lattice-work to advantage.

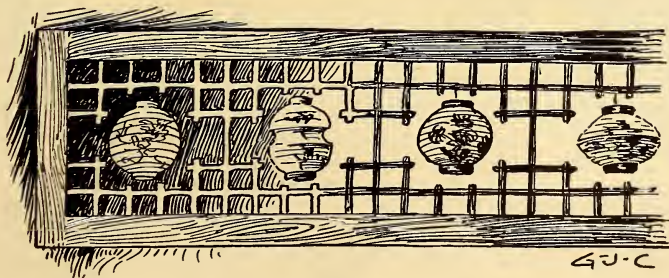
The frame should be painted black and the lattice-work (of wooden strips) should be gilded. This would make a pretty overhead trim with almost any background, just to give it the Japanese feeling necessary for certain displays.

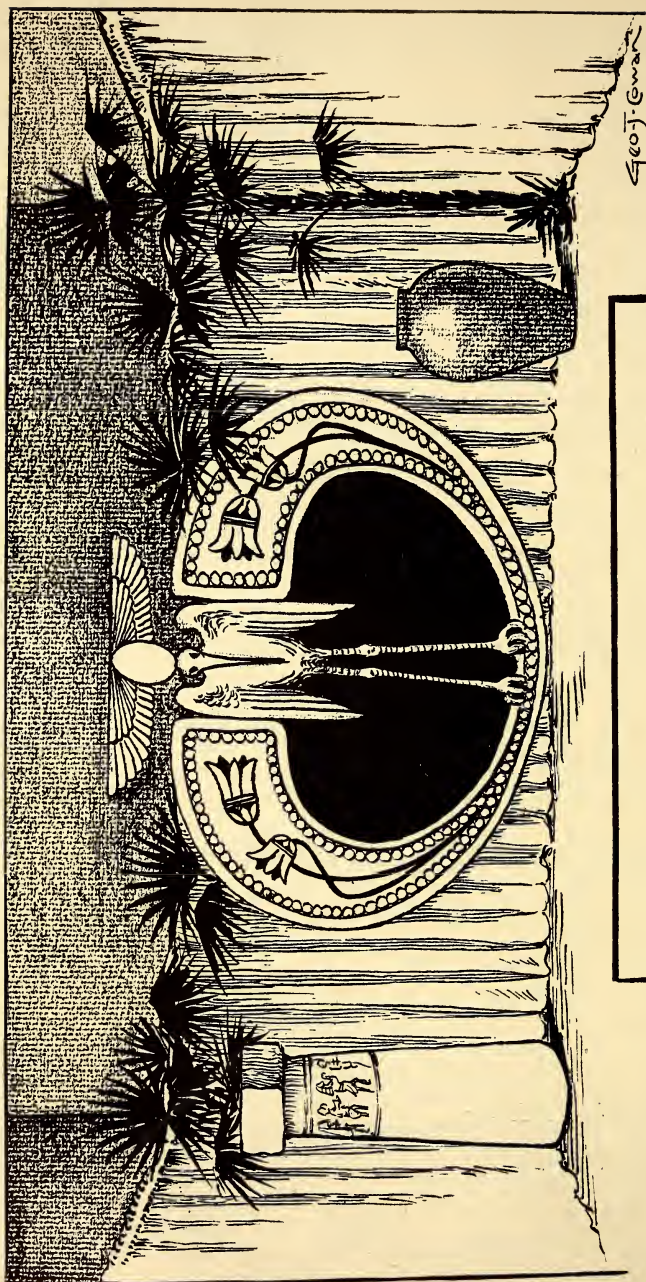
Suggestions of this kind are given not only to be worked out, but to show what is possible in the art of decorating and showing goods; also, where and how to get designs and work them up.

The cards and tickets used in windows, or other displays showing Japanese goods, can be made very attractive with the addition of some bit of Japanese decoration or written characters. These little sketches, or Japanese characters, can invariably be copied from some of the Japanese goods you carry in stock.

The introduction of bamboo rods and bamboo lattice-work adds much to displays of Japanese goods. These rods are nothing more or less than the common bamboo fish poles. You can buy any quantity of them for five or ten cents a rod. Stores that carry sporting goods generally handle these bamboo poles.

Japanese wistaria is made up now in artificial flowers, and is about as pretty a flower as has ever been used for decorative purposes. Its introduction in a Japanese display is a very good idea.





AN  
ORIENTAL  
WINDOW  
TRIM

ORIENTAL  
LETTERING  
FOR SHOW  
CARDS

کتابخانه عمومی و تخصصی حضرت علی (ع) در تبریز

فالمس ليريد في رزق الخبز الخبز دكانه بالهد



## AN ORIENTAL WINDOW TRIM

A BACKGROUND DESIGN FOR THE SHOWING OF ORIENTAL WARES, NOVELTIES, ORIENTAL RUGS AND TAPESTRIES, ETC.—A DECIDED NOVELTY—ORIENTAL SHOW CARDS

FOR the trimmer who wants to spring something novel in his windows, I have worked up an Oriental trim. There are quite a number of uses that this design can be put to, but its strongest point is novelty. It is so different from the usual trims that it will surely make the passer-by stop, and should you have on display Oriental goods, this window cannot help but make a big hit.

Here are a few suggestions for trims to be used in connection with this background. Wash goods, preferably white goods, with a sign reading "Genuine Egyptian Cottons," summer silks, such as China, India and Jap silks, in light tones, with a show card headed "Oriental Silks."

Now I come to the strictly Oriental goods, and the first suggestion is that of a display of Oriental rugs; next a display of Oriental draperies, art wares and novelties.

For a display of crockery, in which there are quite a number of Oriental or imitation pieces, this would be a stunning background.

For a display of straw hats, this would be a good idea. Have on the show card some reference to the hot weather, and that the better hats are made from finest imported Oriental straws.

The large center-piece is cut of wall-board painted in alabastine. The stork is then painted on in pink tones, the conventionalized border is in yellow or gold, with the design worked out in plaster relief or painted on in bright greens and reds. The center of the panel is painted black. The oval just above the stork's head is in light blue, while the wing design is in gold.

You can readily see this center-piece is simply a bold color scheme and design that need not be worked out with much pains, because a small touch of crudeness to the piece will give it somewhat of an antique effect, which is very desirable.

The top of the entire border is finished off with artificial palm leaves, while in one corner is placed an entire artificial palm tree. The other corner has a column made out of carpet paper shaped over a wooden frame, covered with muslin and painted a gray tone in imitation of stone.

Other bits of Oriental pieces can be arranged in an artistic manner about the window.

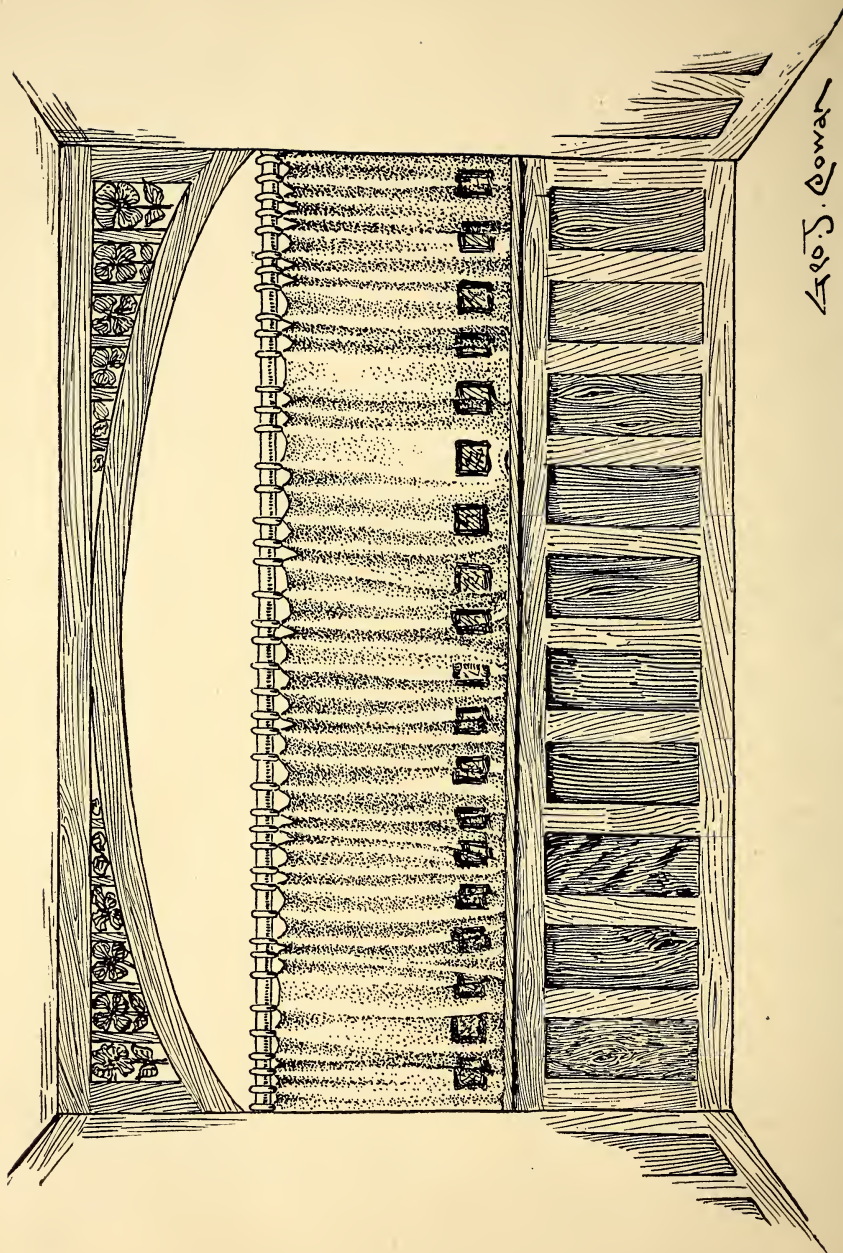
This design, with a little remodeling, would be just the thing to use should there be a convention of Shriners in your city. Instead of the conventionalized wings and oval design just above the stork's head it would be best to use a representation of the Shriner's badge, while suggestions of the crescent and stars would be used on the black background, the show card, of course, to extend a welcome to the lodge.

The background itself can be of some gathered or plaited cloth, paneled wood or mirrors.

In Fig. 1 is an inscription—a Turkish salutation—in the original, which I reproduce herewith, which means, "Come one and all—a welcome awaits you." This inscription and its translation would be a fine thing to use on a show card in connection with an Oriental display.

This inscription was used in a rug ad of John Wanamaker, Philadelphia. Another inscription in the same ad which I reproduce in Fig. 2, reads, "Rugs by the hundreds in unique and artistic effects." This inscription could be used only in a window showing rugs.





AN INTERESTING SUGGESTION FOR A MISSION STYLE WINDOW BACKGROUND

## MISSION-STYLE WINDOW

A WINDOW BACKGROUND CONSTRUCTED AFTER THE POPULAR MISSION STYLE

**A**LMOST all window trimmers are perhaps familiar with the wooden fixtures made after the mission style. If you have not used them, you have at least seen them or read of them.

At first their popularity seemed doubtful, but they are now very extensively used, and quite a number of concerns are confining their entire efforts to the manufacturing of this line of fixtures.

Then too, there are quite a number of the boys who have made their own wooden fixtures. This is possible where the trimmer is "handy" with tools (as most of them are), and where he has the time and inclination. Hard wood is, of course, the best thing to use in making them, and all factory-made fixtures are made out of it. But it is a difficult material to work, and many trimmers get very pretty effects by using soft wood and staining it. Soft wood is easy to work up, and if the fixture is well made, it will last a long time.

Here we show how the mission idea is carried into the background construction. This can be a temporary background of soft lumber, stained, put against a kalsomined back. The curtain, of course, to be of whatever material you desire.

This design is especially good for a permanent background for an exclusive shoe, clothing or men's furnishing store, the lower part (paneling) to be of some prettily stained and finished hardwood, with the top an arch of the same wood, with cut-out and carved grillwork, as shown.

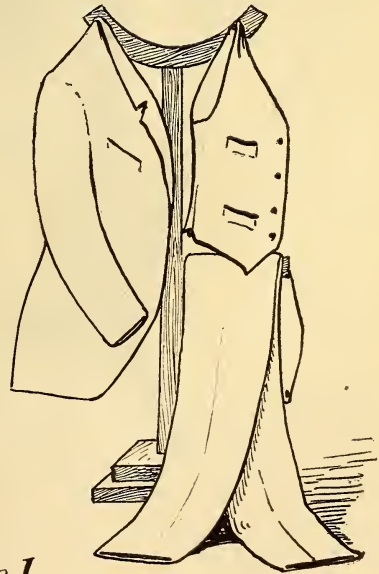
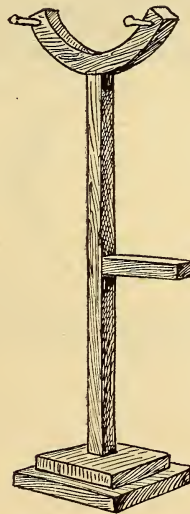
The space between the paneling and arch is to be left open and filled with the curtains, which gives you easy access to anything in the window. Or this space can be filled with art glass in the shape of sliding doors. If the curtain is used, have the pole and rings of the same wood as the background, or have them of brass. The curtain should be of green plush, with an applique pattern for border, or of some heavy art drapery in plain color, such as green, terra cotta, straw color, etc.

This background is especially fine where wooden fixtures are used, as everything is in keeping from a decorative standpoint. This is necessary for the showing of fine goods. Another thing to remember in connection with displays of this kind—only a few goods should be shown, and each piece should be placed carefully.

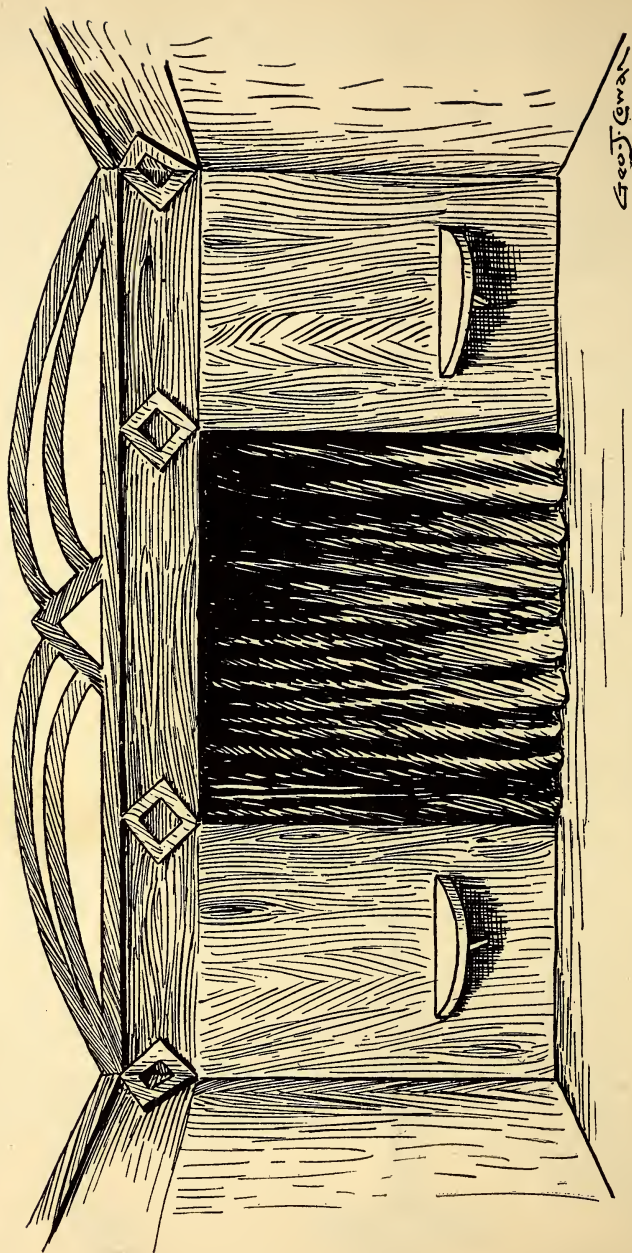
Where the trimmer feels like making or having made wooden fixtures to match this background, I suggest an idea on this page for use in displaying men's or women's garments.

This drawing shows a plain 2x2 inch upright, mounted on a wooden base, consisting of two squares, the lower one projecting about two inches farther out all around than the other. The top is a curved piece, with a peg at each end, on which to hang garments. About mid-way between base and top is a projecting arm on which to drape a garment.

I show in the drawing one way of displaying a man's suit on this fixture. There are countless other ways to use this stand.







HOME MADE MISSION STYLE BACKGROUND FOR WINDOW



## HOME-MADE BACKGROUND AND FIXTURES

HOW TO MAKE WOODEN FIXTURES TO USE IN THE WINDOWS AND STORE AND A BACKGROUND IN KEEPING WITH THE MISSION-STYLE FIXTURES

I HAVE no doubt there are many trimmers who would like very much to have some of the "mission-style" wooden fixtures but cannot afford to get them. Why not make them? I know of a great many trimmers who are continually getting out new things along this line.

The wooden fixtures that you buy from the manufacturers are, of course, made of hardwood and finished as beautifully as any piece of furniture. They are also made so well that they will last for years.

After experimenting with different woods and wood stains I came to the conclusion that for ease and inexpensiveness of construction common pine lumber was the best thing to use. We will all admit that hardwood is the best thing, but it is very hard to work with the tools at one's command, and is, of course, more expensive.

Then, too, in using pine, it is possible for a trimmer who has to economize to use the good inch lumber out of packing cases. Most of the parts of these fixtures require only small pieces of lumber, and box lumber is just as good as any, especially if you pick out the better pieces having a straight grain. You can readily see, right here, that the fixtures are going to cost very little save the time you put on them.

The few tools that will be needed should be found in the equipment of every window-trimming department.

The illustrations in a Wood Fixture catalogue show you quite clearly how the different stands are made. After putting them together and sandpapering them so that they are nice and smooth, you are ready for the staining process.

There are many wood stains on the market, but I found that "Ad-el-ite," a one-coat dull-finish stain, was the easiest and most satisfactory to use. If your local paint dealer does not carry it, he will undoubtedly have some finish that will answer the purpose. This finish that I mention should be applied on these fixtures with a soft-haired brush, one coat being all that is necessary. Allow it to stand for ten or twenty minutes until it has a dull appearance. Then rub briskly with a soft cloth until a velvety satin finish is obtained. Wax should not be used on any of these finishes except on black Flemish.

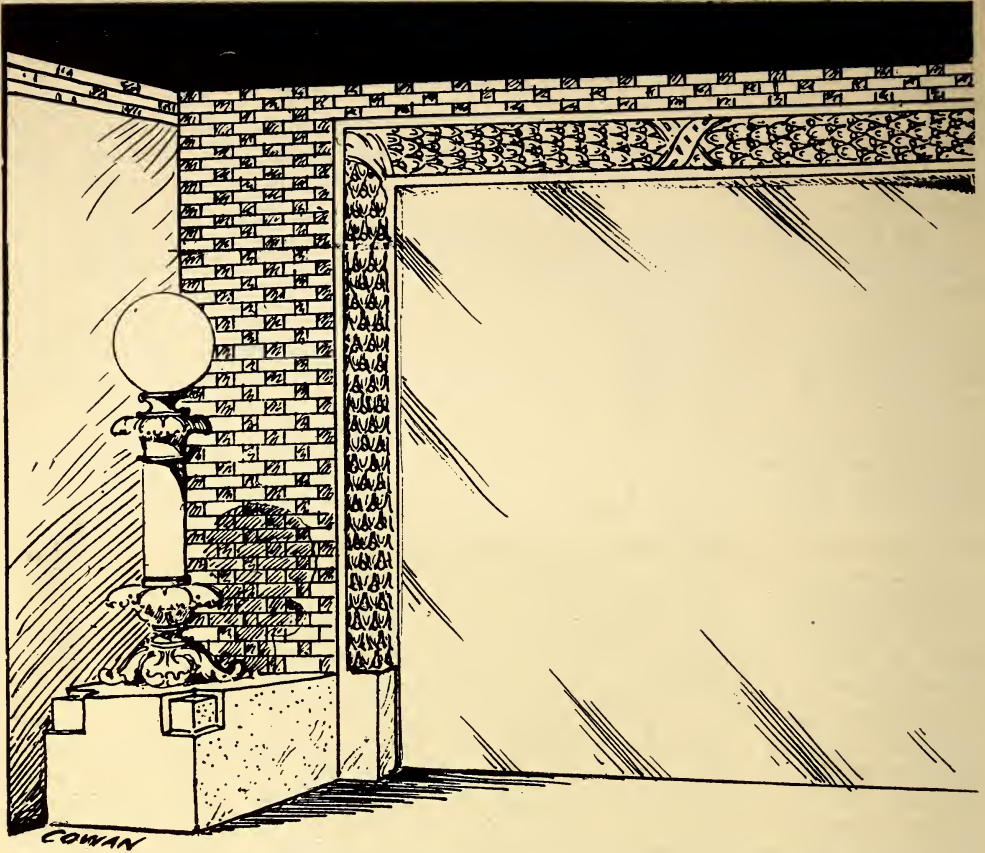
Eight different colors can be procured. The lightest is the natural-oak finish. Then comes three tones of weathered mission oak—light, medium and dark. Bog mission oak is a very pretty green finish, while fumed mission oak is a very soft brown. Brown Flemish mission oak is a dark brown, while the black finish is called black Flemish.

All the various tones between the above-mentioned colors can be procured by mixing the different colors. For instance, a brown weathered oak can be obtained by mixing the brown Flemish with the natural.

Lighter shades of all these colors can be made by mixing with the natural finish.

These stains make different colors on various woods according to the hardness or softness of the same. The soft woods require darker shades and hardwoods lighter, in order to attain the same tone.

The illustration of the window background on the opposite page shows a very simple mission style design that I made out of soft wood and stained the same color as my fixtures. The little shelves were used for the placing of some wooden stand, thus lifting it up from the floor and bringing the goods in display above the stands in the foreground. The curtain was of deep green cotton flannel. This looked very rich, almost like a plush, and is a good color to go with the weather oak finish which was used on the wood. This curtain takes away from the plainness of the wood, and is also a means of gaining access to the window.



## ARCHITECTURAL BACKGROUNDS

SEVERAL IDEAS FOR WINDOW BACKGROUNDS, USING ARCHITECTURAL DESIGNS FOR THE ENTIRE DECORATION

**T**HERE seems a tendency of late toward the use of architectural decoration in show windows. This is especially true in the large Chicago stores. Marshall Field & Co. use very elaborate examples of this class of design. Carson, Pirie, Scott & Co. also feature it, while Mandel Brothers and Chas. A. Stevens use it a great deal.

This class of background is especially suited for the showing of garments, furs and clothing, but hardly for blankets, underwear, etc. You can readily see that some thought must be put into your windows not only to plan out a decoration, but to plan it for a certain purpose or suitable for all purposes.

It would hardly do always to plan your windows along the same line. A series of architecturally decorated windows for an entire year would get monotonous. The same holds true if you use scrolls or flowers to excess. Therefore the architectural window is good for a change; it gets new life into your windows, gets out of the rut, let us say, of tarlatan, flowers and lattice-work or scrolls, or whatever your "long suit" has been.

In my pen-and-ink sketch, I show a corner treatment for a window, using several architectural features. First is the heavy stone base surmounted with a very artistic bronze light. This is backed with a section of fancy brick wall. This wall is built out over the mirror background of the window and is several feet wide. Where the edge of this wall meets the mirror, a very heavy relief molding is used, thus making it into the nature of a doorway or arch.

Instead of a regular molding this space can be filled with a deep band of leaves or mixed foliage.

The stone-base effect is produced by building a base of rough lumber and covering it



with a thick coating of alabastine that has been stippled with a trowel. If an antique effect is desired you can rub in some splashes of gray and brown dry alabastine or color the base with an air brush.

The lamp can be a genuine outdoor or newel-post lamp, borrowed, or the bronze base effect can be made by some papier-mache factory for you and bronzed, or you yourself can work up something much simpler out of wood and gild it. The globe at the top can be procured from your electrician.

The brick wall can be a painted canvas, stretched over the necessary frame, and as we have suggested, it should act as a border about the entire window.

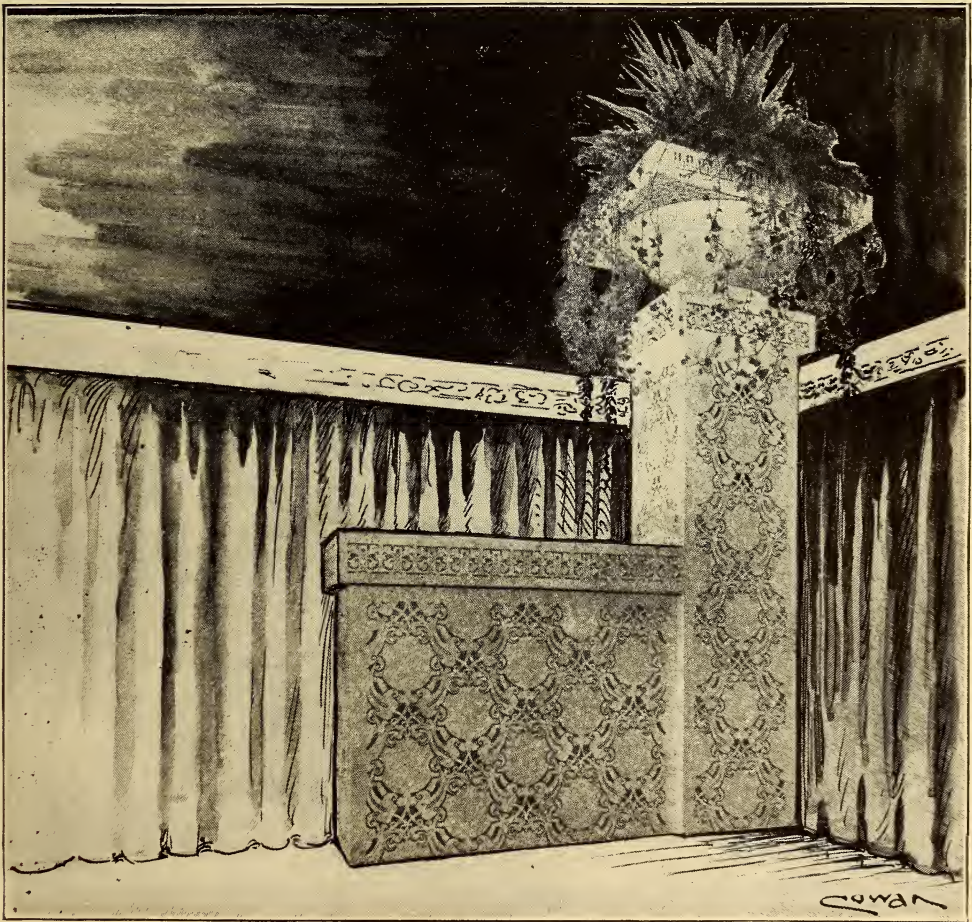
If you do not have a mirror background in your window it will be necessary to have a heavy velour or plain tapestry curtain in the archway effect.

The other design shows another architectural corner treatment for a window. This is very easy to make and yet very beautiful when well done. The background itself can be of mirror or, as I have indicated, of some sort of cloth.

All the massive posts, wall and vase are made of wall-board. The post is simply a large square post, the wall or fence is nothing more than a flat box up-ended. The vase can be made of an inverted wooden chopping bowl, capped with another shallow box effect.

If this decoration is painted with white alabastine you can get a pretty marble effect by veining it with the air brush. But a still prettier effect can be produced by painting it pure white and painting on a repeat design in gold. A stencil can be cut of one of the designs and then the entire design stenciled on.

Natural ferns and hanging vines such as smilax can be placed in the large vase, thus completing a very pleasing and original window.





## COZY CORNERS IN WINDOWS

NEW IDEAS FOR THE SHOWING OF RUGS, TAPESTRIES, FURNITURE, HOUSE-FURNISHINGS AND BRIC-A-BRAC

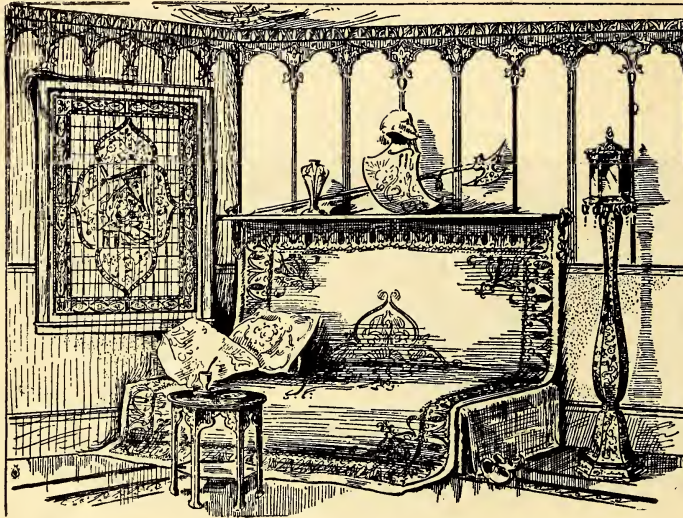
SOME few trimmers have put in a cozy corner in their window, showing rugs, tapestries, etc., and have found it a very attractive method of displaying these wares. There are many ways of putting in these so-called "cozy corners," depending a good deal on the space and the materials you have to work with. Most of them have a canopy covering.

In the first drawing is shown an idea for a trim somewhat different from most corners of this kind. The couch or box is covered with an Oriental rug that drapes straight from a sort of plate rail, over the box and to the floor.

This plate rail gives a good opportunity for you to show quite a line of bric-a-brac, such as brasses, figures, shields, helmets, etc. On the couch should be displayed a fine assortment of sofa pillows, while the wall can be hung with rugs, tapestry pictures, or an

Oriental pattern of wall paper; the floor, of course, to be taken up with rugs and furniture. The lighting effect can be had from Oriental lamps.

In the second drawing is shown something quite unusual. This design can be built into the corner of the window, and makes a cozy corner of a different kind, but one that is very attractive. The walls of the window are covered with burlap, and over this a framework stained in mission finish which breaks the burlap up into panels and finishes off with a plate rail. Above the plate rail the

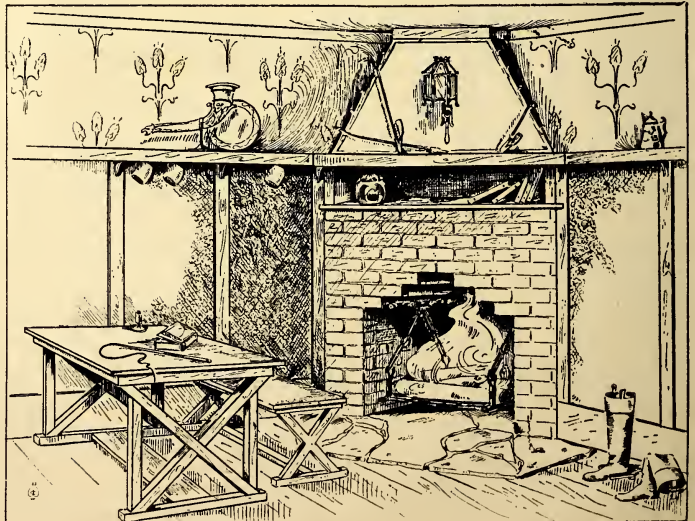


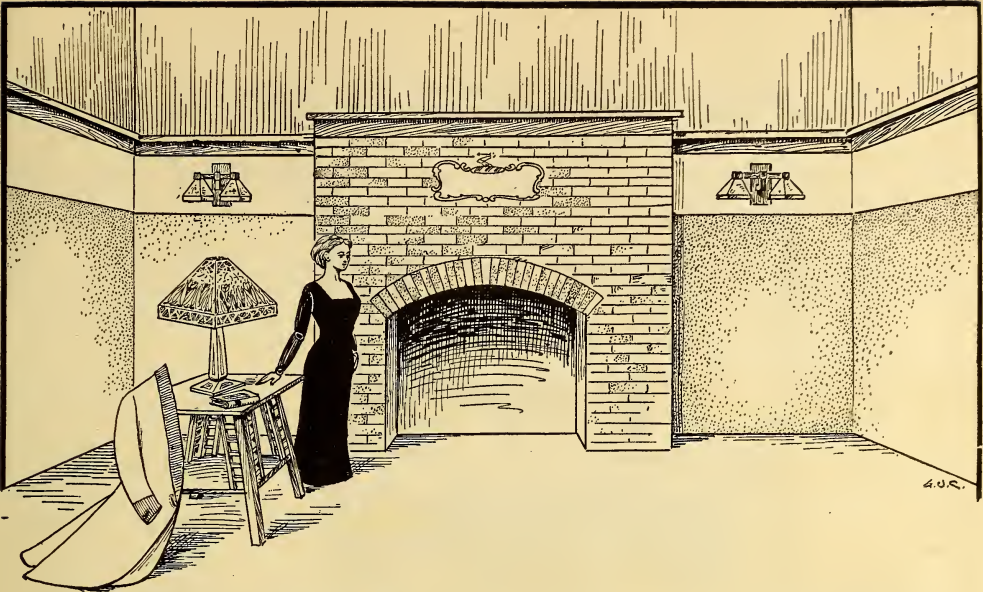
window back is finished with some pattern of wall paper.

The fireplace is easy to make, the surface being painted in imitation of pressed brick.

The lighting effect at night could be very pretty by having an imitation fire in the grate and a lamp on the table with a pretty art-glass shade.

Windows of this kind can only be suggested. It is up to the trimmer to carry them out with the materials he has, changing where necessary, adding and taking away from or putting in something almost entirely different.





## ROOM INTERIOR BACKGROUND FOR GARMENT DISPLAY

**I**T IS important that the decorations in the window be in keeping with the garments shown. For instance, if you are showing outdoor wraps in the fall of the year you can have a decoration in the window made of fall branches, foliage, grains, etc. If you are showing garments for wear in the house you should have the decorations as far removed from the outdoor feeling as possible. The best thing would be to imitate a room interior similar to that shown in the above drawing.

If you are to show wraps for evening wear, it would be a good idea to show an elaborate background, having somewhat the feeling of the ballroom or reception room. Handsome lighting fixtures can be used in a window of this kind.

In the window idea which I illustrate herewith I suggest how the entire background of the window can be finished off in wall-paper or burlap to imitate the walls of a room. In the center of the background is built in a large fireplace.

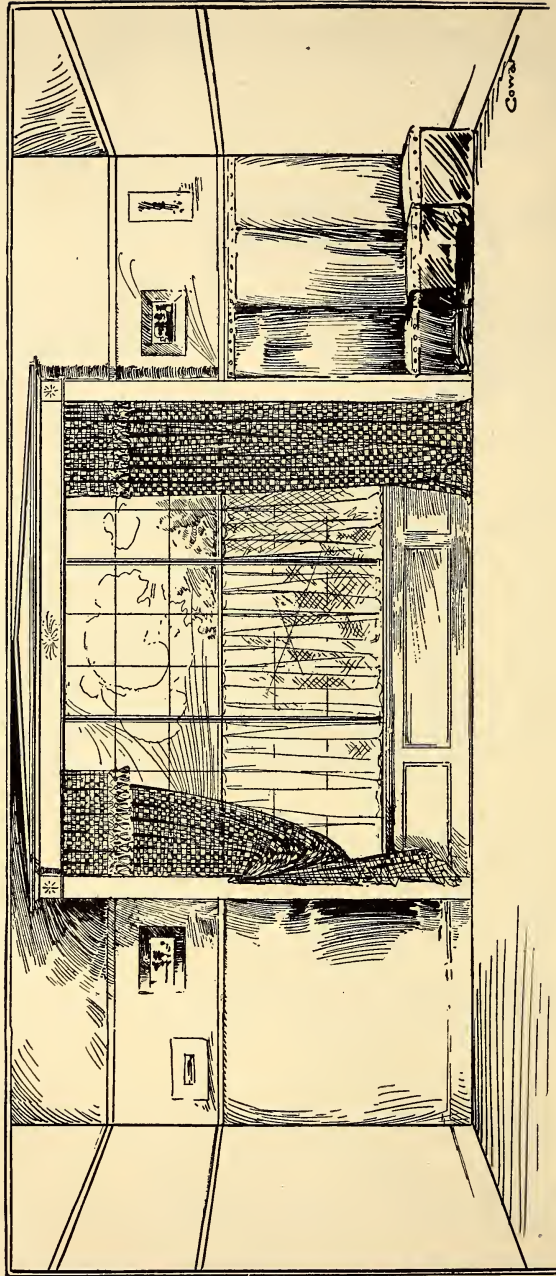
This fireplace can in many places be borrowed from some firm in your city that makes a business of selling mantels. If you have to make it yourself, we suggest that you build the framework of wall-board and paint it in imitation of brick as suggested in the drawing.

You can introduce the store's trade mark or monogram in the upper part of the brickwork of the fireplace. This is a good idea, as it both advertises the store and makes the display look better.

I also indicate how it is possible to introduce furniture and a fancy art lamp in the display. This furniture adds to the indoor atmosphere of the window and can be used in place of fixtures.

I show a table from one corner of which is draped a coat, while at one of the other corners is posed a wax figure on which to display garments.





WINDOW BACKGROUND IMITATING A ROOM INTERIOR DESIGNED FOR A SHOWING OF FURNITURE, DRAPERIES, RUGS, ETC.



## SHOWING FURNISHINGS FOR THE HOME

### HOW TO MAKE YOUR WINDOW INTO A ROOM IN WHICH TO SHOW FURNITURE AND HOUSE FURNISHINGS

**I**N DISPLAYING any line of goods in a window, it is a good idea wherever possible, to show the goods in their natural surroundings. This is especially true of furniture and house furnishings of all kinds.

The window background that is shown on this page, is designed especially for showing of furniture and other household furnishings.

Take, for instance, a showing of curtains. Here is a large window that can be draped very cleverly with curtains and overdrapes. The rest of the window (using plain walls) can then be used for the showing of curtains over draping stands.

This room can be finished to imitate a dining-room. This would look especially well, because of the large window which would be just back of the table. The table can be dressed in beautiful linen, china, cut glass, and silver.

A plate rail can be run around the room on which to show plates, steins and bric-a-brac. For a library the walls can be covered with bookcases, and a library table covered with books and magazines can be put in the center of the window. Oriental rugs on the floor, several comfortable library chairs, and a fancy lamp or two all help to make a charming window.

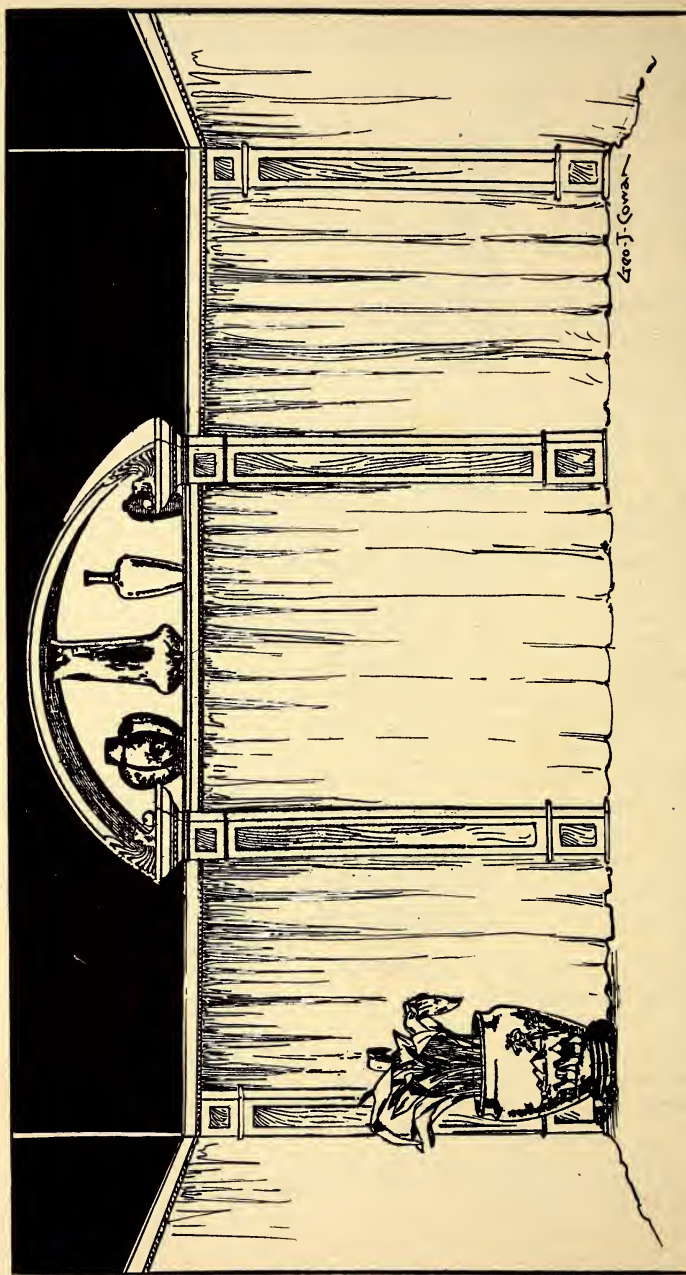
The window frame should be set about ten inches from the back wall of the window, and a bit of scenic painting fastened to this wall, typical of the season the goods represent.

The windows need not be of glass—although they can be, for all you have to do is borrow some from your local lumber dealer. Otherwise they can be of light lumber and tape to imitate the sash.

The walls should be of wall-board finished with wall-paper or alabastine, depending on the kind of room you want to show.

If the outdoor scenery is typical of summer, it would be a good idea to trail some vines over the back of the window, and place some geraniums or other potted plants on the outside sill, so that they will show through.

In one corner of the window is indicated a sort of cozy-corner treatment that would look well, as it shows how to work up cretonne or other tapestry in a novel manner.



WINDOW BACKGROUND FOR SHOWING ART WARES, GLASS, CHINA, ETC.

## A WINDOW FOR ART WARES

A BACKGROUND DESIGN TO BE USED FOR THE SHOWING OF CROCKERY AND OTHER FINE-ART  
WARES—CAN BE USED FOR A GENERAL WINDOW

**I**N SHOWING most lines of art wares, the goods themselves are so attractive that it is not necessary to do much in the way of a very ornate background. It will be necessary, however, to have the background very artistic and rich, even though it is extremely simple.

If you do put in an elaborate background, do not put many goods in; but should you want to show a large line of the goods, remember to have the background very simple. You can readily understand that the following lines are attractive enough without much else in the way of decorations. Statuary, fine art, crockery, lamps, clocks, brasses and other metal art wares, pictures, frames, etc., are the lines which are especially suited for display in the window I have designed.

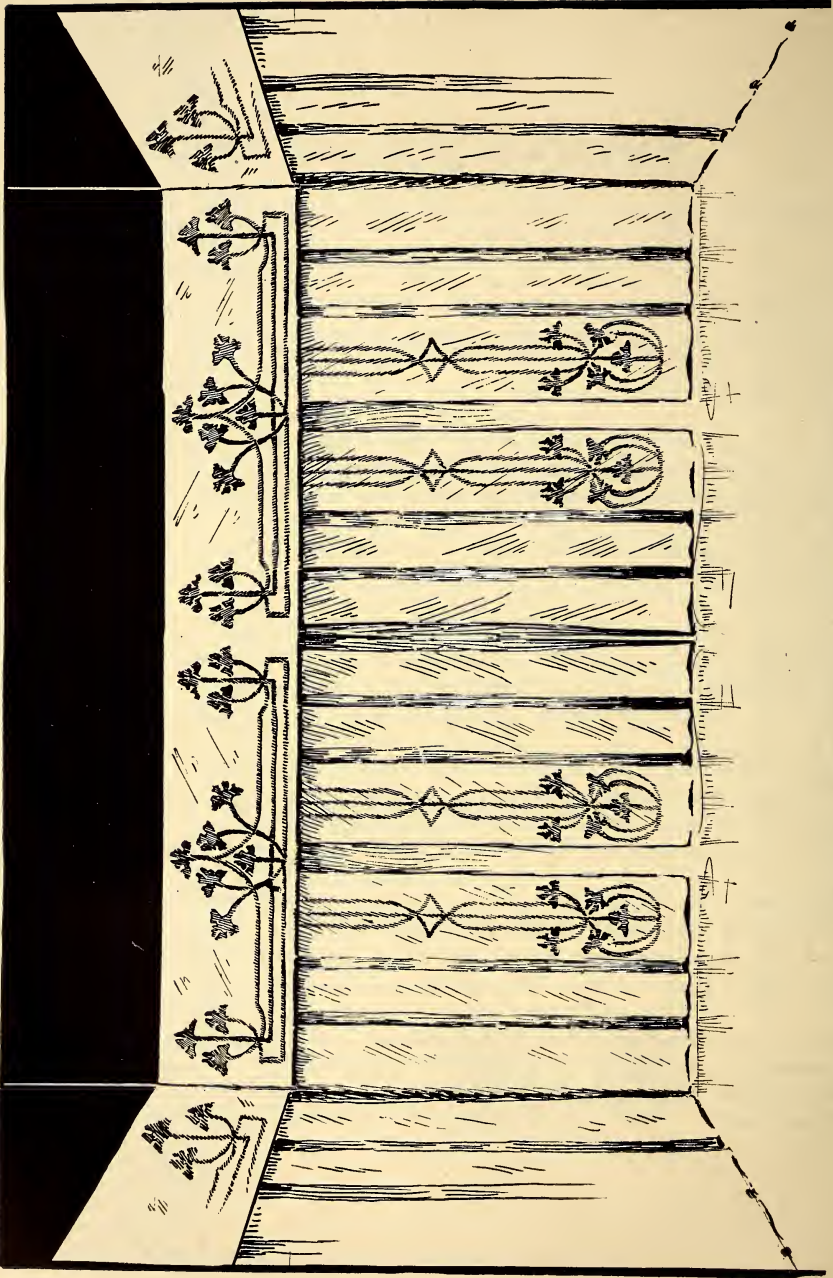
As shown in the drawing, the background is mainly a gathered curtain of cloth. The frame for this curtain is made up of four pillars or columns that support a wide molding that is wide enough to hold such things as vases, bowls, etc. Over the center panel is an arch that acts as a sort of canopy over the goods displayed on the molding underneath.

This framework can be all in wood and finished in pure white enamel and gold, or in any natural wood finish. If a less expensive method must be employed the trimmer can cut the design out of any wall-board, old box or rough lumber and cover with white muslin and then use alabastine the color desired.

Many stores like to put in a background design that can be left in for many months or even a year. A background of this kind must be quite simple, so that one does not tire of it. A conspicuous design is like a plaid cloth. After wearing it a while one tires of it, whereas a plain piece of cloth looks well for a much longer time.

If you are showing large brasses and pottery, it is a pretty idea to introduce some bit of potted plant life, such as ferns or palms, in some of the jardinières or bowls designed for that purpose. I indicate a large jardinière in one corner of the window in which is a bit of plant life.





A WINDOW BACKGROUND MADE OF PORTIERES

## PORTIERE BACKGROUND

A VERY SIMPLE AND INEXPENSIVE WAY OF MAKING A SHOW-WINDOW BACKGROUND—USING PORTIERES OUT OF THE REGULAR STOCK—BORDER TO MATCH

THE show windows should be changed often, but that does not necessarily mean that the background, too, must be changed. Yet wherever possible the background too should be changed regularly, yet every background that you put in does not necessarily have to be elaborate.

Simple, neat backgrounds are oftentimes as effective as the other kind, and at least make the elaborate ones all the more noticeable when they are put in, because of the contrast.

Here is an idea for the trimmer who wants to change his background quickly and does not want to spend any money. All he will have to do is to get enough pairs of the same portieres to hang around the background and side of window. Then make a border about eighteen inches deep, on which is a design to conform with the design on the portieres.

This border can be a framework of light lumber that will just fit in the window. Cover this frame with muslin, and paint it a plain color to match the predominating color in the portieres. Paint on this the design taken after the designs on the portieres. My drawing will give you quite a definite idea of how this window will look.

In picking out the portieres, it is best to get them in solid colors with a border or pattern applied on the same. This will make it much easier to get out the border design for the window.

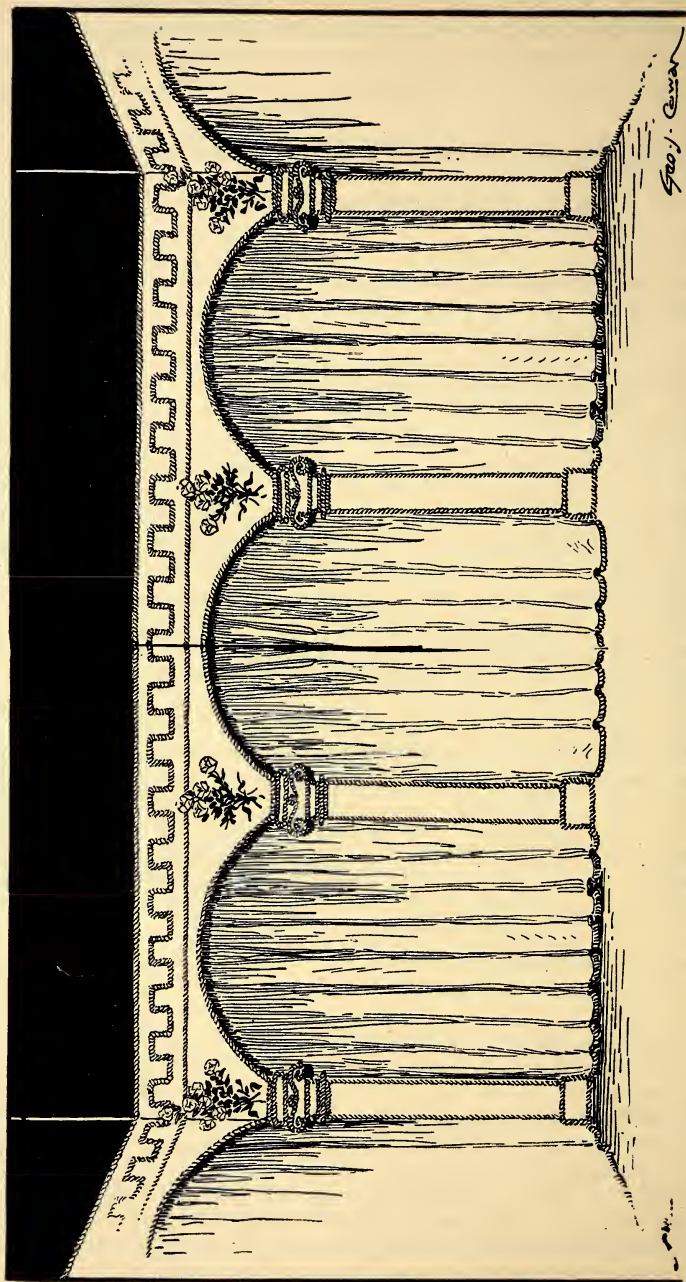
This background will be especially fine to use in connection with the showing of upholstery, lace curtains, pictures, house furnishings, men's and children's clothing, furnishings, etc.

If possible to get cloth of the same kind as the portieres, it would of course be best for the border with the design applied on it the same as on the curtains. This, of course, would entail some expense.

If you cannot make the border in either of the above ways, you can leave it plain and narrower, say from six to twelve inches wide.

Here is one idea of the many that can be used in connection with this background. Suppose the portieres are red, with a yellow or gold design along the border; this gives you your color foundation. Now make a display of white shirts, each shirt with a red tie thrown carelessly or carefully over it, some tied and some in the original shape. Or, instead of the red ties, use nothing but black, or light blue, or shades of green.

Or if you want to show colored shirts, pick out a line of light blues with white ties, or a line of tan and linen-colored shirts with green ties. You can see by this that with a little thought one can get out a very tasty window at practically no expense and with no more effort than that required for a poor window—all it needs is a little stirring in your "think tank."



USING ROPE AS A BACKGROUND DECORATION



## A ROPE DECORATION

### THE EFFECTIVE USE OF ROPE OR PILLOW CORD IN THE DECORATION OF WINDOWS—AN ORIGINAL BACKGROUND DESIGN

**R**OPE or pillow cord is by no means a new decorative feature in a window, but that is no reason why it cannot be used in an entirely new way, or even in one of the old ways, especially if you have not used it for some time.

There are possibly many more ways for its use than one is apt to realize. Pillow cord is probably the most commonly used, for it comes in any color, is easy to work with, gives a very pretty finish to a design, and if used carefully can be put back in stock.

Rope is less expensive, and in cases where the store gets bales, etc., tied with heavy rope, the saving of this rope in a short time will give one enough to use in a decoration, with no expense to the store at all. Should you use rope, you can use it in its natural color, or by painting or dyeing it one gets some pretty effects. If you paint it you have a chance to use gold or silver paint or any of the colors that come in alabastine, and of course in dyeing it you can get quite a range of colors.

In the illustration is shown a very neat and simple background design, the main feature of which is the rope or pillow cord decoration. The posts and overhead arches are all cut out of light lumber and covered with some fabric, such as felt, velvet or muslin (painted over with alabastine), or better still cut them out of wall-board. All the edges of all this framework are covered with the rope or cord in the same, or contrasting, colors. Along the top is applied a border design in rope. This border design can be worked up in many different ways. Possibly the simplest manner is shown here.

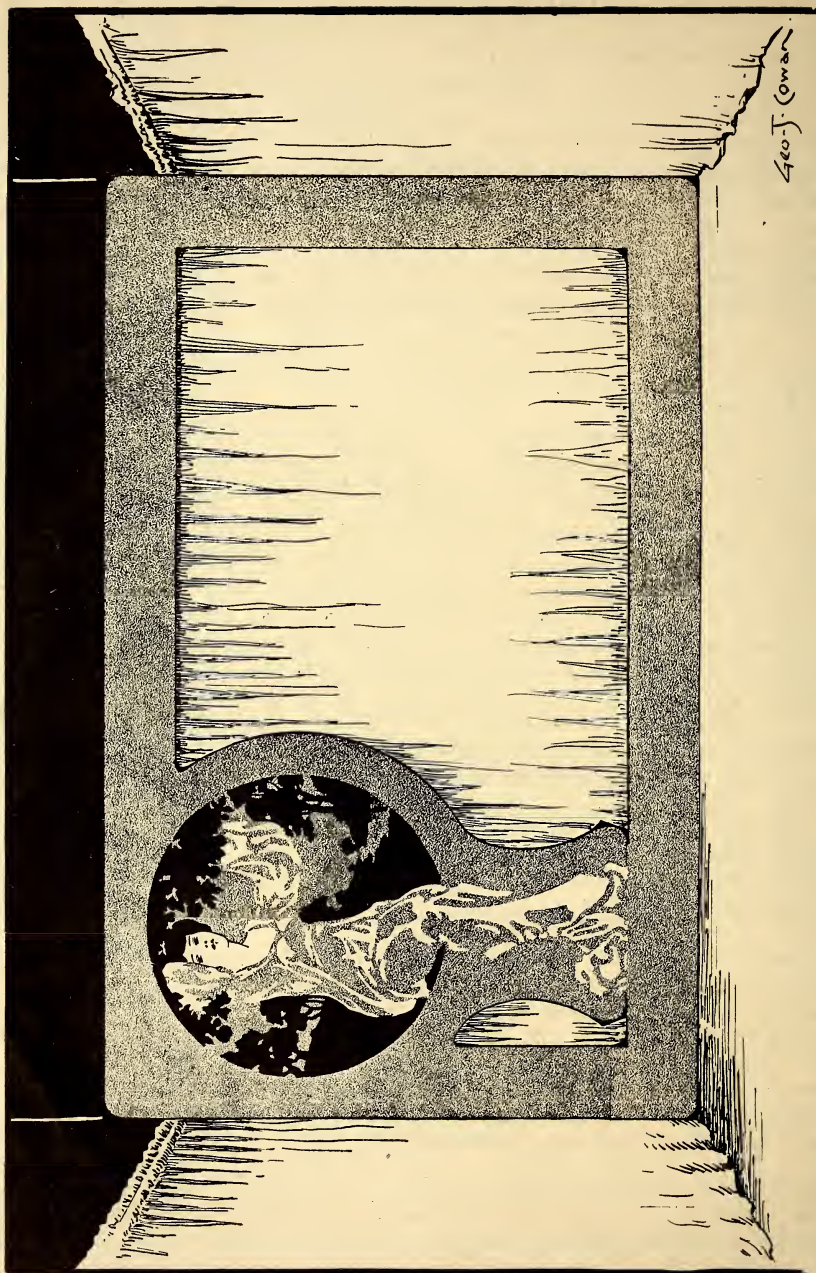
In the panel just above each post I show a large cluster of some artificial foliage, which adds much to the window and breaks up the stiffness of the background.

You will also notice that the lower edge of the curtains is finished with this same rope. This should make a very pretty finish, and one in perfect harmony. This rope can be used to work out decorative designs on the framework, as is shown in the drawing of the border and also the tops of the columns.

Rope can be used for the display of shoes. The fixture is a rope ladder made out of finished pillow cords, the cross bars being of brass or nickeled rods or light wooden rods. These rods are placed far enough apart so that when shoes are hung on them they will clear the bar below.

Here is another method of shoe displaying. This is accomplished by making a diamond-shaped lattice, with the openings large enough to admit the showing of shoes. A good-sized rope would be most effective in almost all of this work.

In the window, as designed here, it would be a very good thing to show your line of pillow tops and cords, probably with the addition of linen pieces, embroidery silks, etc. Outside of this it will be possible to show almost any other line of goods, although you can realize they will not fit in quite so well.



AN INTERESTING POSTER BACKGROUND FOR WINDOW

## A POSTER BACKGROUND

A FINE DESIGN FOR A GENERAL WINDOW—HOW TO FIND NEW IDEAS FOR WINDOW DESIGNS—  
USING POSTERS FROM ADVERTISEMENTS AS A BASIS FOR A WINDOW BACKGROUND

**I**F YOU have not done so yourself you have probably read of trimmers who have found many ideas for window designs in the illustrations in papers and magazines, in scenery and settings on the stage, in architectural designs on buildings, and numerous other sources.

The power of observation and imitation is very highly developed in most trimmers, and it is an easy matter for them to make a business of storing up every little idea that they run across, no matter in what place or form.

In order to show how easy it is to find helpful hints and ideas in the drawings and designs one sees, I have, on opposite page, a window background that was cut out of a magazine. The part cut out comprised the entire back of the window, and was used as a border of an ad. The space I show as being filled with plaited tarlatan had the reading matter. I have simply added the sides of window and floor and cut out the reading matter.

This will make a very handsome spring or fall window, with a poster figure, painted in the panel and the scenery back of it in spring or autumn colors.

The border is all cut out of wall-board and painted with alabastine or covered with a light-green felt, or cotton flannel. The inside of the circle is white muslin, on which is painted the blue sky and spring foliage, and the symbolic figure of spring. This coloring can be done in oils, water-color, or soft chalk.

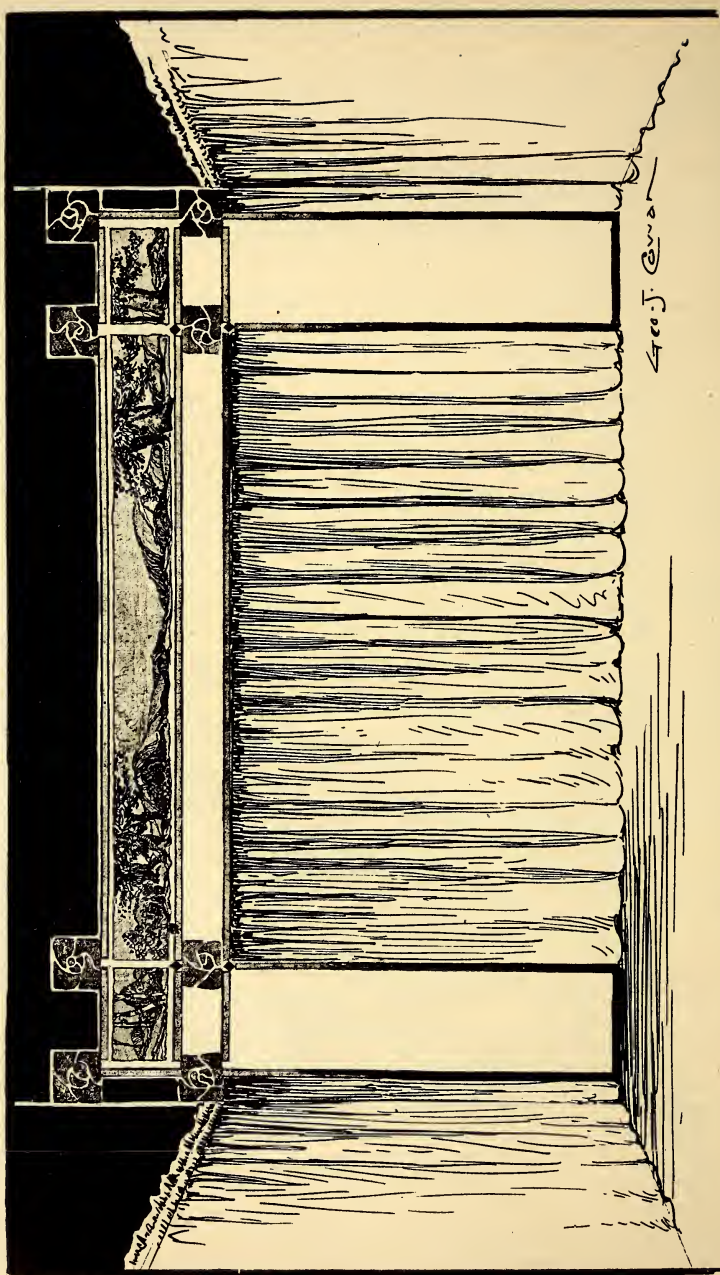
To have a pretty lighting effect, I suggest you paint this scenic effect on a fine India linen or lawn, and place lights back of it.

The insides of panel and sides of window can be filled in with white tarlatan, silkeline, or cheesecloth. The floor can be covered with a white or brown cotton flannel, or green velvet carpet.

You can introduce artificial leaves in this trim, by scattering them over the panel or placing branches just underneath the border, so that they protrude over the tarlatan background. Then add whatever flower you desire.

You can readily see that by keeping your eyes open you will be able to find plenty of material to work on for your windows. But that alone is not all, for after finding some idea one must elaborate, plan, and change it, so that it is usable. In this planning is where you will get the real good. Here you make yourself stronger. This planning and thinking is really the learning of your lessons in the school of experience, and it is this experience that makes of you a better trimmer.





A GOOD UTILITY WINDOW BACKGROUND

## A GOOD "UTILITY" BACKGROUND

A DESIGN FOR A GENERAL WINDOW BACKGROUND THAT CAN BE UTILIZED AT ANY TIME

IT IS well to have on file some good general design for a window trim. It even would be a good thing to have this sort of window background made up so that it can be put in the window in case of emergency. The design which I show is just this kind. It is both artistic and simple.

The background consists of two plain upright panels that support an artistic scenic border. This border is simply cut out of wall-board and painted similar to the design shown in the drawing. The conventionalized flower designs are easy to paint as are also the straight lines. Unless you are somewhat of a painter the bit of scenery will be beyond you, and you will have to have it done by someone else.

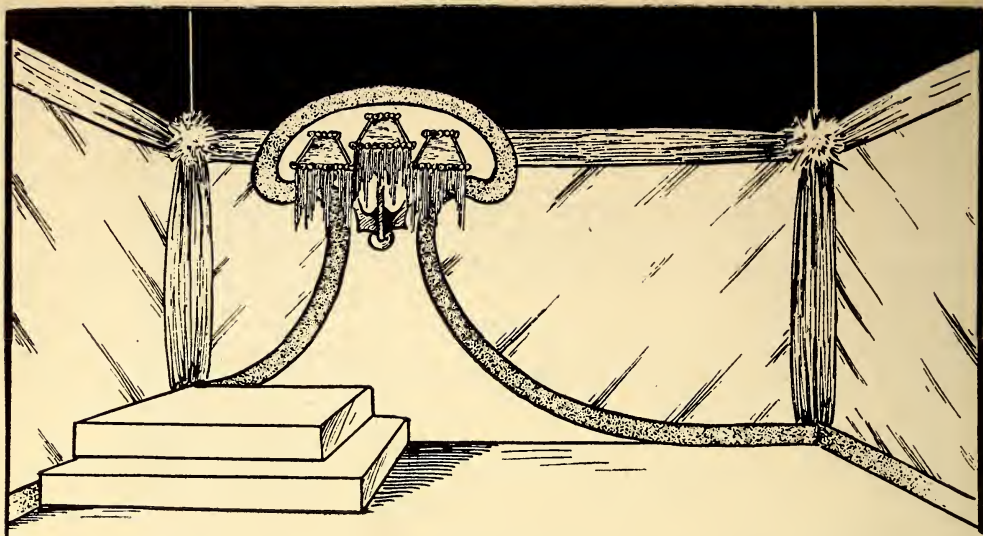
You might be able to find some wall-paper border with a scenic design that would just answer your purpose. You could also take several different scenic wall-paper borders and cut out the landscape in all of them and by joining all of them make one complete long panel. If you cannot arrange to have this bit of scenery in the panel you can fill it with a series of conventionalized designs, thus making a border out of it.

The background of the window can be of gathered or plaited cloth, or regular mirror, or hardwood backs. This design will go with any of them.

In a design of this kind you will find that some touches of gold about the design will look exceedingly well. One suggestion for color would be to use white panels, gold lines and borders, lavender or red conventionalized flowers and scenery of whatever colors are most appropriate for the season of the year.

The color of the background (if of cloth) and floor will also be decided upon according to the season of year and goods to be shown in the window.

This decoration is especially good for the showing of ladies' or men's ready-to-wear. It is better for these lines of larger wear than for the smaller goods, such as furnishings. This is because the decorations are so high, giving a good plain background back of the garments. Try to have this background plenty light enough in color so that the dark goods will show off well in contrast.



## SCROLL AND FANCY LIGHT BACKGROUND

A CONVENTIONAL DESIGN MAKING USE OF A HANDSOME LIGHTING EFFECT AND A LOW  
RAISED PLATFORM

**T**HE design shown herewith is of a general nature, inasmuch as it can be used any time of the year for any line of goods. It is especially appropriate, however, for showing ready-made wear and goods from the art department.

The raised dais or platform is designed for the posing of a figure showing a garment or for the lifting of any other goods from the floor.

The entire background is edged with heavy gathered bands of brown tarlatan. Should the background be other than mirrors I suggest for a cloth background that you use white as a color.

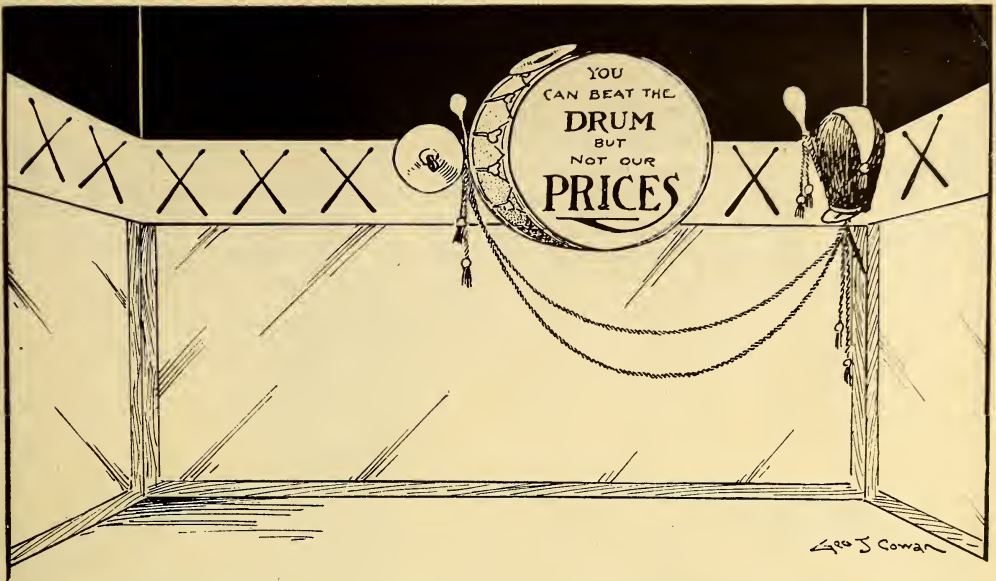
The dais or steps can be built in the window-trimming room before being put in the window and should be covered (also the floor) with white felt cotton flannel.

The scroll design in the back that supports the lights is simply cut out of wall-board and painted with a fawn shade of alabastine and edged with a wide band of brown to match the tarlatan.

The lights are simply incandescent lights wired onto three wooden brackets that have been gilded. The shades can be made of crepe paper pasted over a wire frame and edged with artificial flowers. The fringe can be cut out of shredded tissue paper or of deep braided fringe.

It is also possible to get some very pretty shades of this character from the lamp department and this would save you the trouble of making them.





## A "CAN'T-BE-BEAT" SALE WINDOW

**H**ERE is an idea for a "Can't-be-beat" sale and a window trim to be used as part of the advertising. Any advertising man can readily see how he can use the idea of "can't-be-beat" in a sale, especially where prices are quoted.

A clever window trim can be used in connection with such a sale, by using drums, drum sticks, cymbals, etc., as decorations, and painting a sign on the drum.

A large bass drum could be borrowed from some band, orchestra or music dealer and fastened to the border of the window, as shown in the drawing. Some such wording as "You can beat the drum, but not our prices," can be painted on a large white cardboard that will fit on the drum head.

You will hardly want to paint the sign on the drum itself, as it would be almost impossible to get it off.

The bass drum will, in all probability, have a set of cymbals fastened to it. Take one of them and fasten to the border of the window next the drum, and where they join fasten the drum stick.

In one corner fasten a drum major's cap and baton and from this corner drape heavy cords (pillow cords can be used).

The border should be a very wide board or wall-board painted with alabastine or covered flat with felt or cotton flannel. This border should be wide enough to permit of a series of crossed drums sticks being used as shown.

It might also be a good idea to get a snare drum and fasten it to the border in the corner opposite the drum major's cap. This window you can readily see is especially good for use in a sales window in which prices are mentioned. Therefore, in making the show cards I suggest you have them cut into circles and decorated to imitate drums. The large signs should also be made in the same way.

For a sale of this kind you will want to do something in the way of decorating the interior, especially with good catchy show cards. Have all the show cards imitating drums and have some of them quite large and hung over the aisles. Thus the attention of everyone in the store will be claimed.

The design which I am showing for this window decoration indicates the use of a mirror background. This decoration can be used in connection with any other background, such as cheesecloth, tarlatan, plush, felt, paneled wood, alabastine on muslin or canvas, etc.



## BACKGROUND FOR A SUCCESS SALE

A NEW SALE IDEA THAT PERMITS OF CLEVER ADVERTISING IN THE PAPERS, STORE INTERIOR AND WINDOW

**T**HE store has anniversary sales, jubilee sales, clearing sales, etc., all along the same idea, repeated year after year with varying success. Here is a different sale idea called "A Success Sale." This sale is to celebrate the success of your store and can be a yearly event.

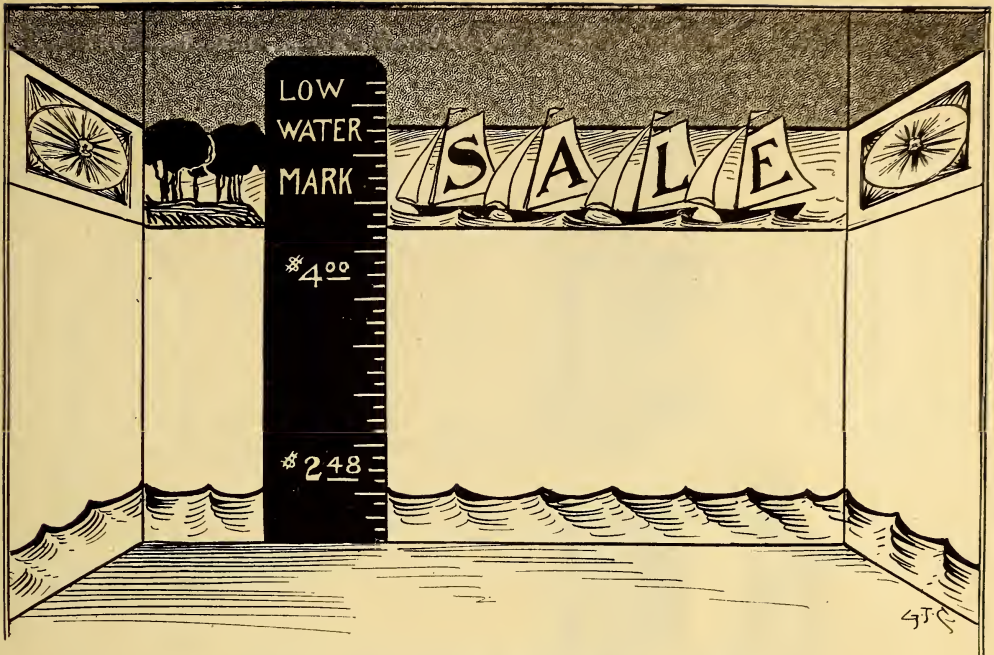
The idea of success is brought out by the old and simple, but none the less effective, use of a large rooster—for the crowing rooster is the best-known symbol of success in this and any other age. This big black rooster can be shown as a sort of trade mark, and all the show cards, newspaper ads and circulars can be ornamented with roosters singly and in flocks.

A great number of roosters, depending on the size of the store, can be cut out of black cardboard and retouched with white paint, red combs, etc., and hung around the interior. Each store card should contain a red-and-black cut of the same bird.

A sale of this kind should mean and deserves the name of "Success Sale" if worked out well. You must use it as a means to the clearance end, putting attractive prices on all merchandise which should move most quickly. The window trims in connection with this sale could be worked out very cleverly and would assuredly attract much attention if you follow our suggestion. I submit a drawing which gives you a very good design for this important window. In it you have a large rooster as a center-piece, sitting on top of a fence crowing for all he is worth. Other smaller roosters are placed on the border of the window, thus bringing out the idea very cleverly and creating something new and striking in the way of a window design.

The border is simply a wide board covered flat with some white material, such as felt, with the black cut-out rooster applied on same, as seen in the drawing. On the center-piece the large rooster is simply painted on the large white panel edged with a colored frame or border. The fence, of course, is painted on the panel in combination with the rooster. This gives a very postery and unique decoration. It may be possible for you to cut out a large rooster and cover it with regular rooster feathers and have him standing on a fence made out of boards. This would be more realistic and consequently worth the trouble.





## LOW-WATER-MARK SALE

**T**HE idea of having a "Low-water-mark Sale" may not be entirely new. Yet the idea of having such a background as I illustrate herewith, to be used in the windows to advertise this sale, is new.

Such a sale will permit of getting out some clever advertising matter in the way of illustrative cuts for newspaper and circular advertising. Show cards and signs throughout the store can be illustrated similar to all other advertising by making use of a measure or gauge that is indicative of the high and low prices as compared with the high and low water marks. In fact, very good price cards could be made of narrow strips of black cardboard marked off as indicated on the rule used in the window design, with similar wording and method of showing reduction in price.

In putting in your window you need not go to much expense. By following out the instructions and following the design as shown you should have no trouble at all. The border is a wide piece of wall-board on which you can paint with alabastine a blue sky, the waves, the trees and sails.

The large measure or gauge is also wall-board covered with black cambric or paint. The lettering and spacing is done with white alabastine.

All around the base of the window is fastened wall-board cut out and painted to simulate water.

The entire wording "Low-water-mark Sale" is worked out by having the three words "Low-water-mark" on the measure, while the four letters of the word sale are painted in black on the four white sails skimming across the border.

This window is only good where you have the goods marked down and, therefore, possible to show the price reduction.

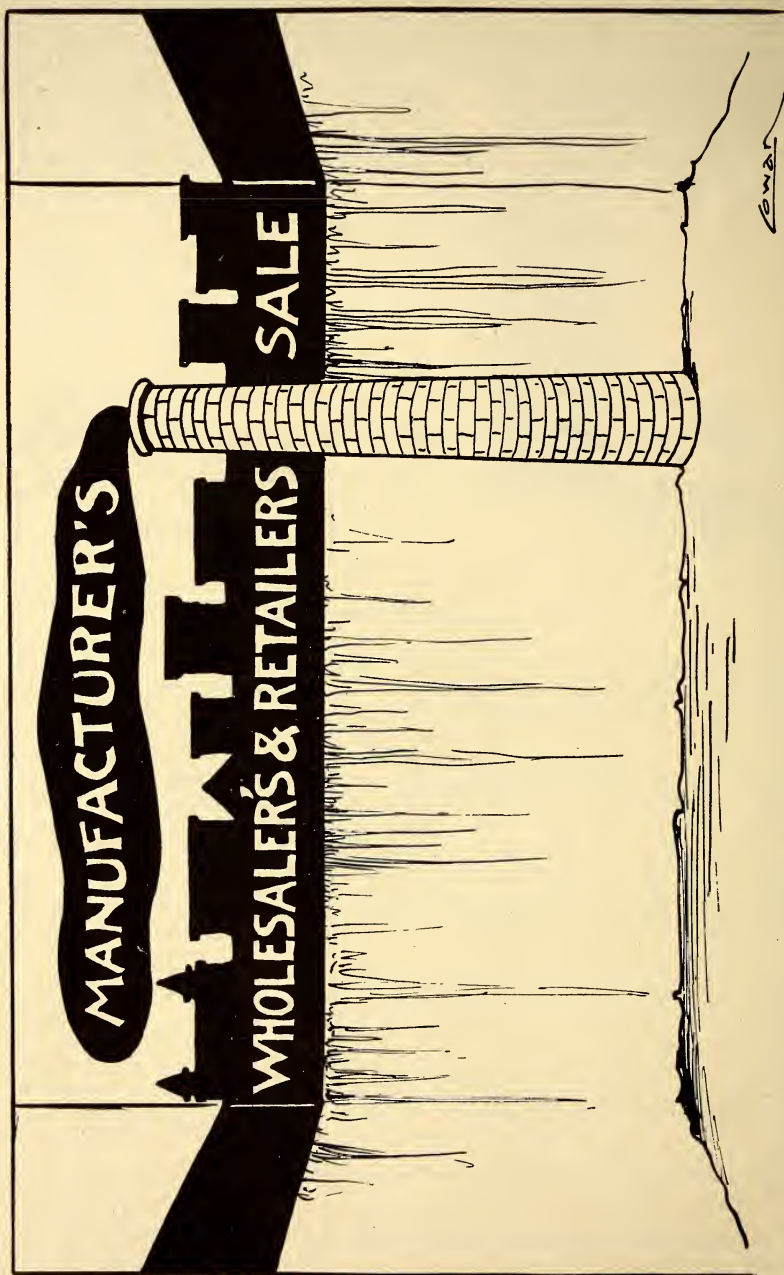
If you cannot paint the trees, you can easily cut them out of fancy wall-paper border.

This design is indicated as being used with a plain background painted with white alabastine. It can just as easily be used with mirror or plaited tarlatan back.

In the foreground of the window it might be timely to put a tub of water and a measure or gauge inserted in the tub, with a low price showing just above the water, while the high price is indicated near the top of tub.

Other clever ideas can be thought up and worked out by the different trimmers.





BACKGROUND FOR A MANUFACTURER'S AND WHOLESALER'S SALE

## BACKGROUND FOR A MANUFACTURER'S AND WHOLESALE'S SALE

**F**OR an event such as the Manufacturers', Wholesalers' and Retailers' Sale, it is an especially good idea to have the window trims closely related to the advertising that is done in the newspapers and by circulars.

This, of course, can be done in several ways: First, by displaying in the windows the merchandise that is advertised in the ads. This can be carried still further by making the backgrounds and cards used in the window contain some display feature that is seen in the advertising.

In the drawing on the opposite page is a clever idea and a window that is very easy to construct. This idea introduces into the window a thought in connection with the sale, and that is the three agencies used to make it a sale; namely the manufacturer, wholesaler and retailer.

The manufacturer is represented by the chimney and the cloud of black smoke pouring out of the same. The wholesaler and retailer are represented by the sky line of wholesale and retail establishments that go to make up the border of the window.

This border is nothing more nor less than cut-out cardboard or wall-board painted black, with the lettering as shown.

The chimney is made by tacking heavy cardboard or carpet paper on a frame in a half round form. This chimney is painted red and lined off with white strips to simulate bricks. From the top of this chimney is seen trailing a cloud of black smoke. This is simply a large card, cut out of wall-board in the shape shown and having painted on it the word "Manufacturers."

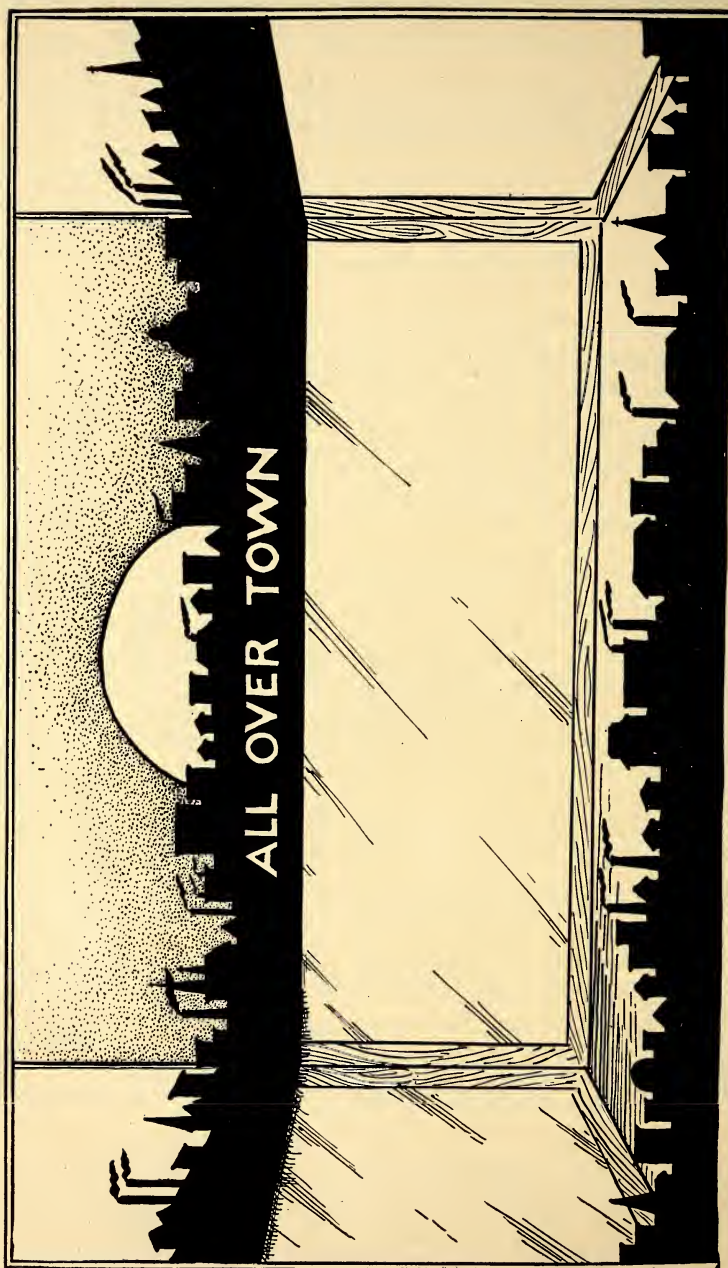
This, then, gives you the title of the sale, "Manufacturers', Wholesalers' and Retailers' Sale," as part of your window decoration.

Below the border the background can be of mirrors, paneled wood or gathered cloth.

The chimney is a bright red, the border and smoke black, with white lettering. This is a good color combination, and to carry it out still farther, the background, if of cloth, can be either white or red.

This idea can be made to fit into almost any size or shape of window, and if worked out well ought to be very attractive, especially for a showing of goods that have price as a feature.

In planning a special occasion trim of any kind, the trimmer should plan his arrangement so as to suggest and impress his customers with the prime ideas at a glance. The successful trimmer is the one who studies his display, the season and the merchandise to be displayed and combines the three in accordance with the effect to be obtained.



AN ALL-OVER-TOWN SALE WINDOW BACKGROUND



## ALL-OVER-TOWN TRIM

YOU CAN MAKE A HIT ALL OVER TOWN BY PUTTING IN AN ALL-OVER-TOWN WINDOW TRIM,  
SURE TO ATTRACT ATTENTION

**T**HIS trim is particularly appropriate for a clearing sale, so that you can use a card and newspaper advertising with such catch phrases as these: "These values will appeal to people All-Over-Town;" "They are talking about these values All-Over-Town;" "The best values in town," etc.

For showing some new novelty or line of goods you can use such phrases as "You see these All-Over-Town;" "A Big Hit All-Over-Town;" "These Shirts Are All-Over-Town;" "The Choicest Goods in Town," etc.

The border of the window is composed of a cut-out silhouette frieze of buildings, presumably the skyline of your town. To get the most attention one should try to incorporate in this design the outlines of many of the most important and well-known buildings. This will give you the very necessary local color to the window which makes the show-card phrases pat.

This frieze can be cut out of black cardboard, reinforced at the back with light strips of lumber. Or, if the black cardboard is hard to get, use the white and paint it black afterwards.

The sky should be a plain light-blue cloth, and the sun should be a bright yellow disk of cardboard.

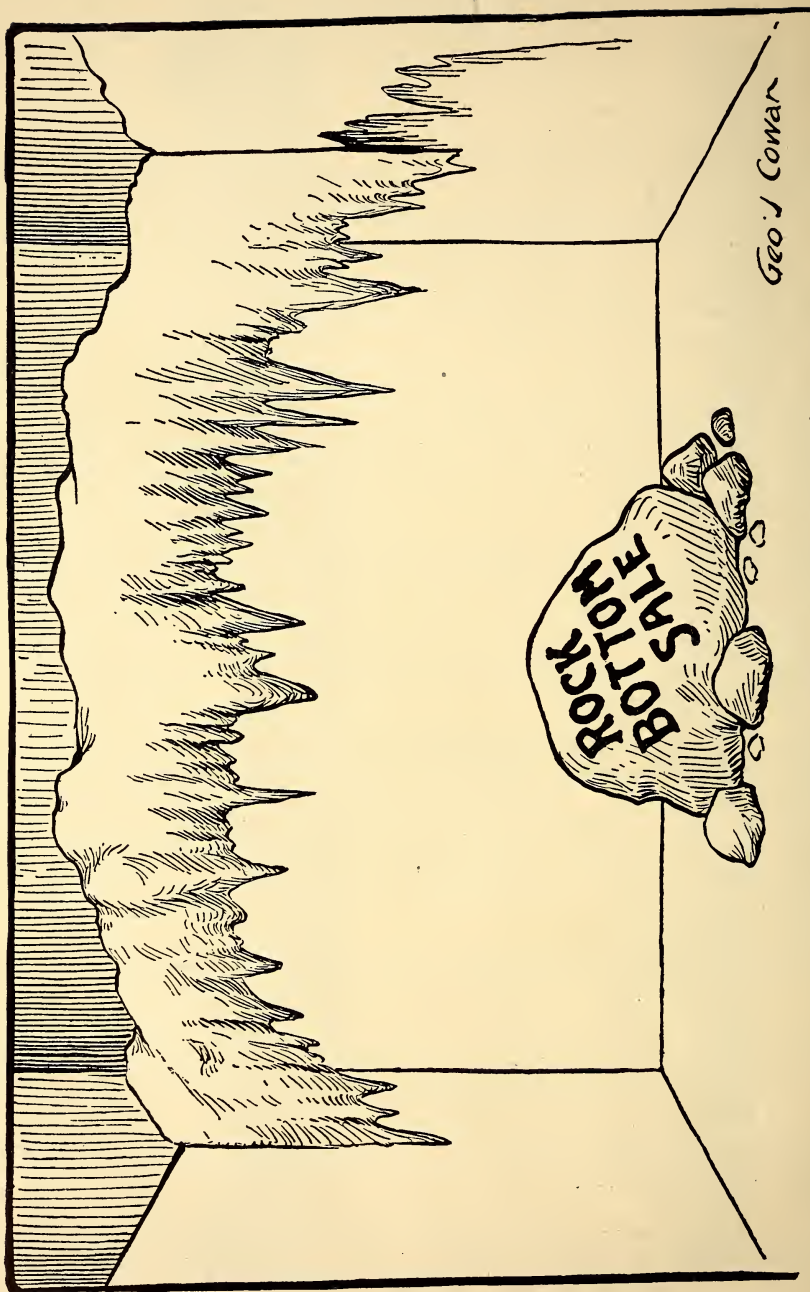
One can get a very clever lighting effect out of this for night. All that you would have to do would be to cut out tiny holes in all the buildings for windows, and paste red tissue paper over the back. Then arrange a series of concealed electric lights back of this frieze or border, and at night it would look very pretty—the lights shining through these tiny windows. The moon, too, could be made of a transparent yellow tissue paper stretched over a round wire frame and a light placed back of it. This could be the sun in daytime and moon at night.

As indicated in the drawing, another frieze of these buildings can be used in the foreground of the window, fastened right next the glass at the floor line.

This same idea of a silhouette border of buildings should be carried out in the border of your newspaper advertising and along the upper border of your show cards and price tickets.

The show cards could even be cut out along the top line of the buildings. This would give a very novel card.

For special sale purposes it is not necessary to do any more decorating than this for the window. In fact, you want the window to look quite simple and entirely different from the general line of windows that you put in.



WINDOW BACKGROUND FOR A "ROCK-BOTTOM SALE"

## A ROCK BOTTOM SALE BACKGROUND

PRACTICALLY every sale that a merchant holds can be helped greatly if the window-trimmer and card-writer would work in harmony with the advertising manager. The cards and windows in every case can be used to supplement the newspaper and other advertising.

A bright trimmer can originate some very clever conceptions that will attract a great deal of attention to the particular sale. The newspaper ads, circulars, and bill boards apprise the people of the fact that you have such a sale. The windows trimmed in harmony with these ads bring the attention again to the public that such a sale is in progress. Then, too, if a store advertises a sale so thoroughly the public thinks that because of the prominence given it, it is especially desirable to attend.

To illustrate how the windows can be used in connection with this sale, I show in my drawing an original window design.

Price tickets can have painted on them pictures of rocks and are used on piles or bins of merchandise about the store and on goods displayed in windows, on the ledge, and about the store. The lettering, "Rock-Bottom Prices," is in black on the white card, while the price of the article can be white lettering on the black "rock."

This rock can be of brown instead of black; if you use brown use it on all cards and especially if the rocks you use in displays are of a brown tone.

Now I come to the windows, where there is a chance to make something more than the common hodge-podge of goods so usual in a display of this nature. For this "Rock-Bottom Sale" one can get a real large stone and place it in the center of the window near the glass. Several smaller stones are grouped carelessly about the base, and on one, the large boulder, is painted in either white or black, the wording "Rock-Bottom Sale."

Then the window can be dressed with the goods on sale, covering the background well. For the stones will stand out better if the trim about them is neat, simple and "stocky."

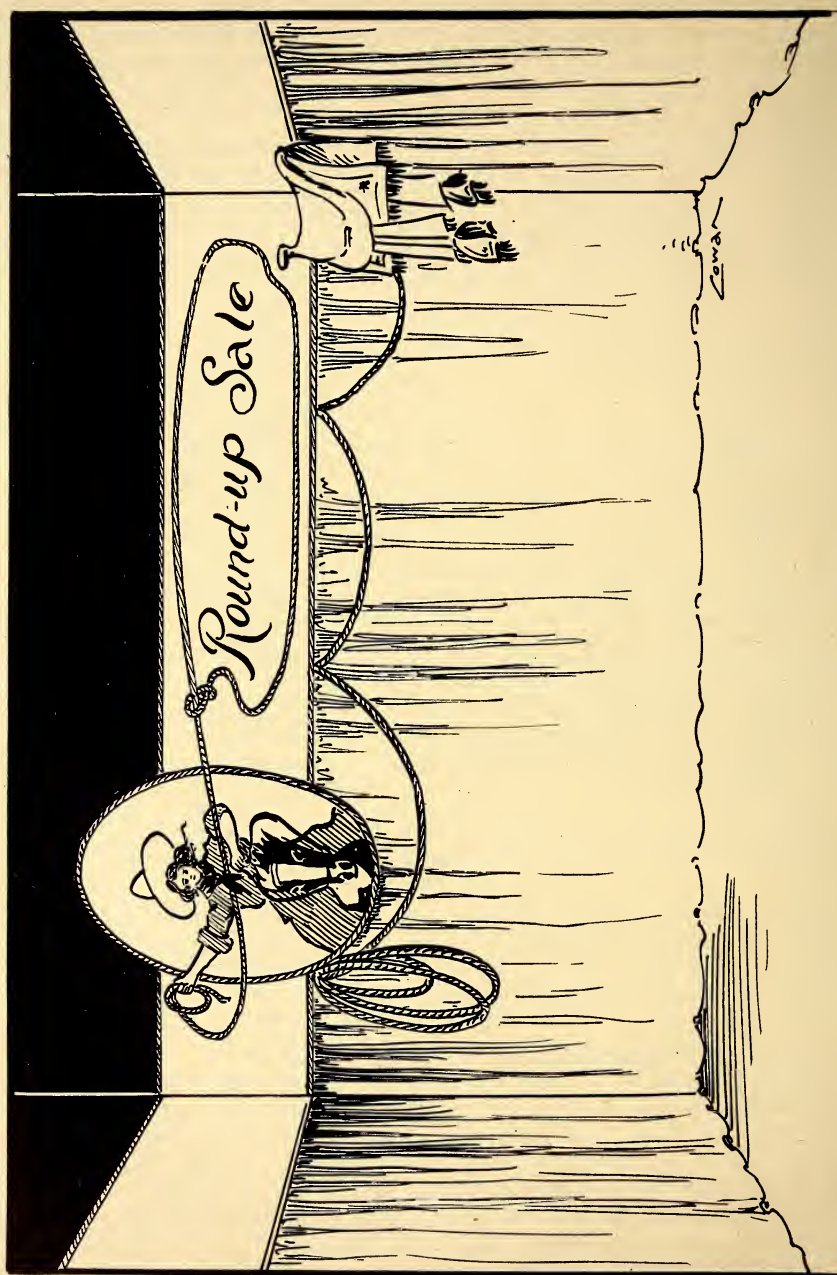
The upper portion of the window contains a rough arch on which is nailed short pieces of wood so that when the wet wrapping paper is thrown over and allowed to dry you have a rocky formation similar to a cavern. You will want to use the heaviest express paper for this purpose, or a carpet or building paper.

When the paper is dry, paint it to resemble a rocky formation. Black and white paint mixed, will give you a gray. Do not paint this arch one shade of gray, make portions of it nearly a solid black, others nearly a white, and daub on bits of other color, such as brown, blue and green.

All your windows dressed after this manner, all your newspaper advertising filled with cuts similar to the rock on the show cards, all the goods in the store marked with cards as mentioned, will produce a great deal of interest in this sale.

You could also have a guessing contest run in connection with this sale—have the customers guess the weight of the rock in the window.





SHOW WINDOW BACKGROUND FOR A ROUND-UP SALE

## A ROUND-UP SALE WINDOW BACKGROUND

A NOVEL SALE AND AN IDEA FOR WINDOW AND NEWSPAPER ADVERTISING IN CONNECTION WITH  
IT--COW GIRL AND LASSO THE FEATURES

**T**HIS article deals with a sale that is new to many. It is called "A Round-Up Sale," being a round-up of all the odds and ends of merchandise about the store into one big round-up sale. Special prices, of course, will have to be put upon these lots—prices that will move the goods and thus make the sale a success.

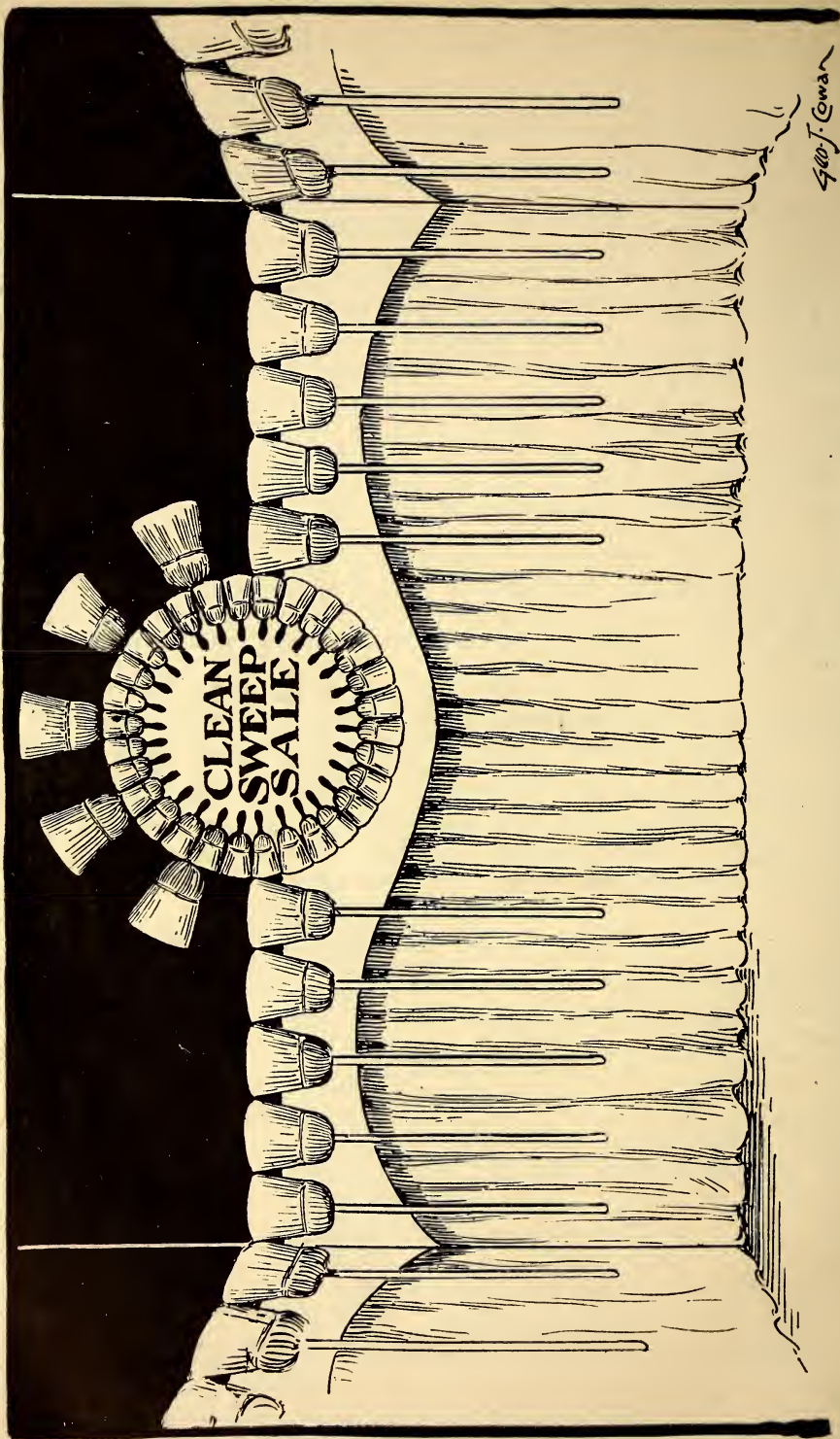
The illustration of the cow girl should be scattered all through the newspaper advertising and handbills. This represents a "Cow Girl" on a cow pony, in the act of lassoing some bargain. To do this in a clever manner have the lasso drawn so that it will act as a rope border for the bargain that is "rounded up."

In putting in the window of bargains you will have an opportunity to put in a very catchy and suggestive background, similar to the design shown in the illustration.

The border of this window is quite wide and covered flat with red cotton flannel. This is edged with a medium-sized rope. You will notice an oval panel fastened to this background, on which is painted a picture of a cow girl on horseback, throwing a lasso. This lasso is made of real rope, and encloses a sign, "Round-up Sale," that explains the window and sale.

A real cowboy's saddle is hung in one corner of the window and coils and garlands of rope are hung from the lower edge of the border. The rope will look well in contrast with the red border. The lower part of the background can be gathered tarlatan or any plain goods used as a curtain. This should be in white, so that the goods shown in front of it will show off well.

A large window card should be used, making use of illustrations in a similar vein. Where many bargains are put in a window of this kind careful attention should be paid to marking everything clearly, so that the values will appeal to the people.



SHOW WINDOW BACKGROUND FOR A CLEAN SWEEP SALE



## A CLEAN-SWEEP SALE

TWICE EACH YEAR PRACTICALLY EVERY STORE CONDUCTS SOME SORT OF CLEARING SALE. HERE ARE SEVERAL THAT OUGHT TO HELP

FOR your clearing sale windows you do not want an elaborate or expensive background. It is now a matter of putting in goods with a price on them that will move them quickly. Stocky windows are in order. Many trimmers think that because they are putting in this class of window they need not try to put in clean-cut windows, they are apt to work fast and put in rather unattractive and "sloppy" windows.

Guard against this, because it is just as necessary to have attractive windows now as at any time during the year—in fact, some people would say it is more so. With some care the goods can be arranged neatly and in such a manner as to attract attention.

Some stores term their clearing sales "Our Clean-Sweep Sale" and to carry out this idea in the window and signs and newspaper ads is the right idea.

This idea can be used although you do not name your sale "a clean-sweep sale," as the brooms will apply just as well to any clearing sale.

Therefore, working on the idea of using brooms to suggest a cleaning-up sale, I have drawn up an original design for a window background.

This will be a very inexpensive trim to install, as about the only thing used in the background is a quantity of brooms, such as you probably carry in stock, or can borrow, and a circle and border made out of some light lumber or wall-board.

The circle in the center is covered with white alabastine edged with a border of whisk brooms. The name of the sale should be painted in the center of this in bright colors. Back of this circle brooms are arranged in such a manner that they protrude out from the edges, as shown in the drawing.



The border of the window is cut out of light lumber or wall-board into some such design as is seen in the illustration, and covered with some red cloth. Along this border are suspended brooms, the brush part in reality making a finish to the top or border of background.

The background itself is of plaited white cheesecloth or some material such as white cotton flannel gathered at the top and hanging in graceful folds.

Thus we have the color scheme worked out in red and white, two good strong colors against which almost any line of goods will look well.

If possible, it is best to show nothing but one-price goods in the window. The phrase "Anything in this window at ————" seems always to be the means of attracting attention and selling more goods than when a variety of prices are shown in the window.

If all the signs throughout the store during this sale are of some special design, they will bring to the attention of all the customers the fact that such a sale is in progress.

A clever idea would be to cut all the show cards out in the shape of the brush part of a broom, and with brown paint, in a sketchy manner, suggest or make more clear this broom effect. The lettering on the cards can be in black.

Another suggestion for color would be to use black in place of the brown, and red in place of the black letters.

In cut No. 1 we show how the price tickets would look, and also show one way of using them in connection with the cardstand. Cut No. 2 is a suggestion for a large sign to be hung up in the store. The lower space can be used for price, or if no price is used the wording "Clean-Sweep Sale" can cover the entire space.



WINDOW BACKGROUND FOR DISPLAY OF CHILDREN'S WEAR

## BACKGROUND FOR CHILDREN'S WEAR

AN ORIGINAL BACKGROUND FOR A WINDOW SHOWING CHILDREN'S GARMENTS—MAKING USE OF  
NATURAL SURROUNDINGS IN THE BACKGROUND

WHEN one can combine a unique and an appropriate background, they achieve invariably a success, in that the window is attractive and is also in perfect keeping with the goods shown.

In planning the design which I show on the opposite page, I have a background that is quite unusual. Because of this the window will attract attention.

This window background represents a broken high board fence, over which is seen the branches of a fruit tree. This gives an outdoor setting which is very appropriate for the showing of children's garments of all kinds.

To carry out the idea still farther, I suggest that you arrange several children's forms in the act of spinning tops, playing marbles, etc. In the drawing I indicate one of these boys watching a spinning top. This gives one a chance to incorporate a mechanical feature in the window. This is done by fastening the top to a small rod running up through the floor connected to a motor, placed below the floor.

Another good idea would be to have one little boy perched on top of the fence picking fruit from the tree. A wooden sign fastened to the fence can be made use of for the placing of some such wording as "Boys' Suit Sale," "Greatest Line of Children's Garments in Town," "Children's Department, Second Floor," etc.

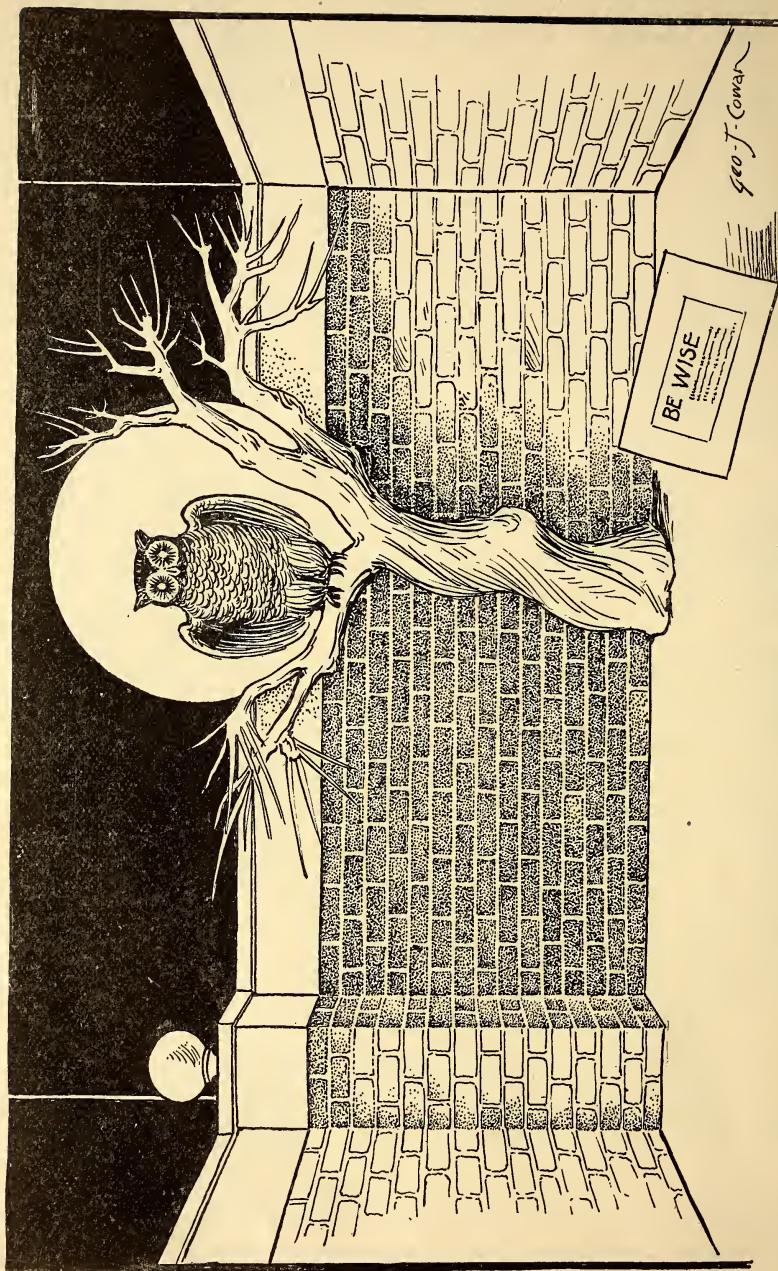
This background can be made from rough weather-beaten boards that you can procure from some old fence. New lumber would have to be painted with alabastine in such a way that it would look old and weather-beaten.

For spring you will want the foliage to be of blossoms and leaves, but for summer or fall you should use fruit in place of the blossoms. I mention this because the fruit is so appropriate for the child to "hook" and because fruit would be a pleasing change from the use of flowers. This artificial fruit can be had from the same firms that sell you your artificial flowers.

The large opening in the fence can be filled in with a scenic painting of some bit of outdoors or it can be filled in with the mirror background. If you cannot have the mirrors or the scenic painting it would be well to fill in this space with more boards, because a cloth background would hardly be in keeping with the rest of the window.

In a window of this kind you can show exclusively boys' clothing or girls' clothing, or you can combine the two and show all kinds and sizes, being sure to show only garments that are used out of doors.





A CLEVER ADVERTISING WINDOW BACKGROUND

## AN ADVERTISING BACKGROUND

AN ADVERTISING IDEA WORKED INTO A BACKGROUND DESIGN—RATHER A UNIQUE CONCEPTION AND ONE THAT CAN BE SUPPLEMENTED BY CLEVER NEWSPAPER AND SHOW-CARD WORK

FOR the trimmer who is looking for something new, here is an original background design. Much can be said in its favor, for if it is well worked up it will look well and cannot fail to attract attention. It is easy to construct and is inexpensive. One especially good feature lies in the fact that it will not detract from the goods on display.

To bring the idea clearly to the observer's mind, show-cards should be used. They might bear some reference to the wording "Be Wise." Here are a few sample wordings: "Be Wise—Buy Your Summer Wash Goods Here," or "The Wise Man Buys His Furnishings Here."

Herein lies the strength of this background. It conveys a definite idea to the passer-by that can be worked up in a clever manner on the show card after his attention has been gained; also, the newspaper advertising can be made to supplement the windows by having cuts in the ad and the phrase, "Be Wise."

Also, the show cards about the store can have a strong silhouette design of an owl, with a heading such as, "Be Wise—Buy a Waist; They Are Only \$1.98."

The entire background is covered flat with red cambric or calico, and the mortar lines are painted in white alabastine. Use plenty of glue. A paper in imitation of a brick surface can also be had for this purpose.

The top or border of fence (background) is made of common lumber, and painted pure white. In one corner is built a jog, in imitation of a post. This relieves the plainness of the corner and adds a neat decoration in perfect keeping with the design—in fact, improves it because it more clearly emphasizes the fact of its being a high brick wall.

Against this wall, near the center, is placed a weather-beaten tree, stripped of all the leaves and most of the branches. You can probably get a medium-sized dead tree out in the woods that would be just the thing. It will have to be taken apart in order to get it through the door of the window, and then put together when once inside.

Back of this tree is placed a large, light-yellow circle, in imitation of a moon, and as a background against which the large stuffed owl will show in contrast.

A stuffed owl can in all probability be procured from some source, but if this is out of the question you can make a bag the shape of an owl, stuff it and cover thickly with turkey feathers. Two tiny electric globes would be the thing for the eyes. Have them connected with a small flasher, and you will indeed have a wise old owl.

You might prefer to have the moon in pure white. If this is the case, it might be well to tint the border of the wall in a gray tint, in imitation of Bedford stone.

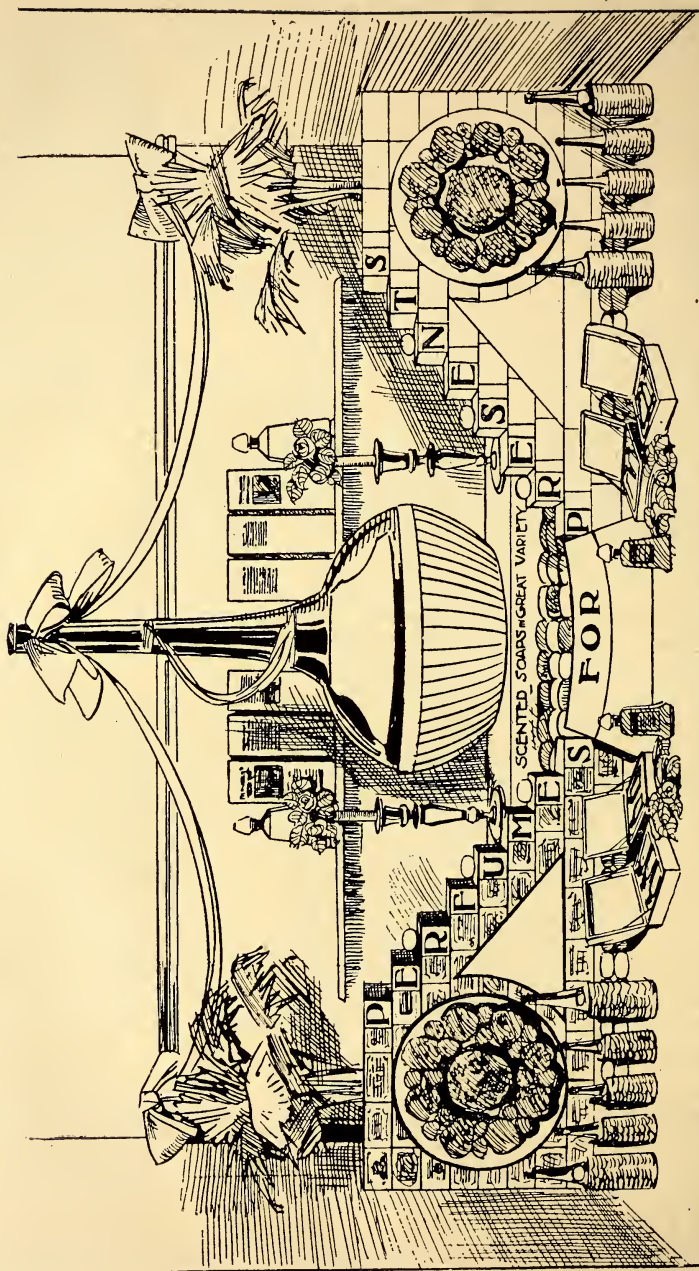
I have mentioned having tiny electric globes for the eyes of the owl, and it might be well to suggest the possibility of having the moon of a material so transparent that white lights could be placed back of it and shine through, thus giving at night a "shining moon."

The owl's eyes should be either white frosted globes or bright red-colored globes.

The round ball at the top of the post can be procured from any galvanized-cornice shop, as they keep them in stock for use on buildings—in fact, you can probably borrow it, paint it white, and when through with it wash off the paint and return the ball.

Many good effects can be obtained and much money saved if the trimmer will only "be wise" and use his head in these small matters.





A DISPLAY OF TOILET GOODS



## SHOWING TOILET GOODS

### HOW TO SHOW HAIR GOODS, TOILET ACCESSORIES AND DRUG SUNDRIES IN SHOW WINDOW

**H**AIR goods, toilet goods and drug sundries are rarely used for display purposes, because they do not adapt themselves very well to decorative purposes. Yet these lines, when they are displayed, show a greatly increased sale. Most toilet articles are now put up in such pretty packages that they look well in a window and add a very attractive bit of color.

Therefore, I suggest the most attractive lines of perfumes, soaps, powders, beauty lotions, hair goods, etc., for display. Then arrange them in an attractive manner in the window or in the department.

The same principles of display that are mentioned in regard to showing these goods in the window, apply to the displays in the interior. It is quite important that if you have a window showing these goods you also have a good strong display of the same lines in the store.

Displays that show just one line of goods are generally better, as they bring that one particular line into much prominence, and the passer-by will be so strongly impressed that she will always remember that one particular article. This idea of showing one line of goods works out very well in toilet articles as you generally have quite a quantity of some of the lines.

Take for instance, one line of soaps. You buy a large quantity and put in a window of only this one soap. You will find out at once that people have this one line brought so strongly to their attention that they will try this soap and thus your sales are made.

There are other lines where the quantity of goods does not permit of the one line display and it is these goods that will have to be shown, if shown at all, in a general window.

In putting in one-line displays you will often be helped out by the manufacturer with special advertising matter to be used in window displays. The trimmers should always be on the lookout for this free advertising matter furnished by the manufacturer.

A very pretty way to show perfumery and perfumed toilet accessories is to decorate the background of the window with artificial foliage, such as apple blossoms, almond or plum blossoms.

All goods that come in packages can be worked up in decorative and architectural designs, the packages to be fastened to the framework.

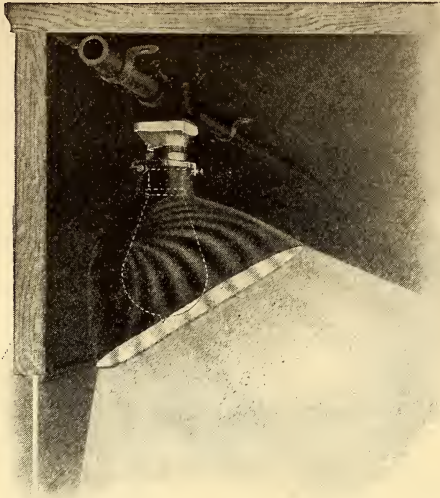
In the drawing is shown a very clever toilet-goods window. This drawing shows the construction of the window and arrangement of some of the goods. More goods can be put in if you think it best.

The center attraction is a huge toilet bottle, which can be of the real variety, borrowed from the manufacturers, or made up of cardboard and painted in the natural colors. The name of the goods should occupy the label. Bright ribbons used somewhat after the manner shown lend brightness and grace to the display.

In front of this giant flask a wall of scented soap in boxes is erected to conceal the pots containing the palms, and to give an idea of a large stock.

The circles right and left are made of white cardboard with sponges attached as shown. Two other somewhat triangular-shaped cards are shown, on which can be fastened other goods, or they can be used as signs.

The display of toilet requisites can now be arranged about the window as you desire. At each side of the large bottle are placed handsome candlesticks in which candle-shaped electric lights are used. Fancy shades can be used.



The Scoop Reflector No. 777

## Show Window

Bright and attractive Show Windows are the best sales producing medium at a merchant's command. To light them properly is indeed a difficult problem for the average merchant, there being so many styles of reflectors and systems of lighting.

Realizing the importance of well lighted windows, we took up the problem scientifically several years ago and put the Poke Bonnet on the market. The advent of the highly efficient Tungsten lamp, necessitated a new style reflector and after extensive and costly experimenting, we were successful in designing and offering for sale the "Scoop" and "Helmet" reflectors, which are illustrated herewith.

## Display Fixtures

Modern show windows are to the store what clothes are to humanity. They bespeak the nature, character and value of the merchandise or individual within.

Don't underestimate the importance of display fixtures and forms. They assist every day—the year around—in the display, the sale, of merchandise.

## Catalogs

We are pioneers in the manufacture of display fixtures, forms, etc. (established in 1869). It will be to your interest to let us send you our catalogs, booklets, etc., and quote net prices whenever you are needing fixtures.



The "Princess"



## Searchlights

The "Scoop" reflector is designed for medium sized windows, and the "Helmet" for windows that are high and large. Both of these reflectors are intended for Tungsten lamps, hung pendant, and have sterling silver mirrored reflecting surface.

Send us complete dimensions of your windows and we shall have our Engineering Department submit report recommending reflector best adapted for brilliantly and economically lighting your windows. We have made thousands of installations in the best windows in the United States and Canada.

May we send you our booklet, "Efficient Show Window Illumination"? It is the only scientific treatise on this subject published.

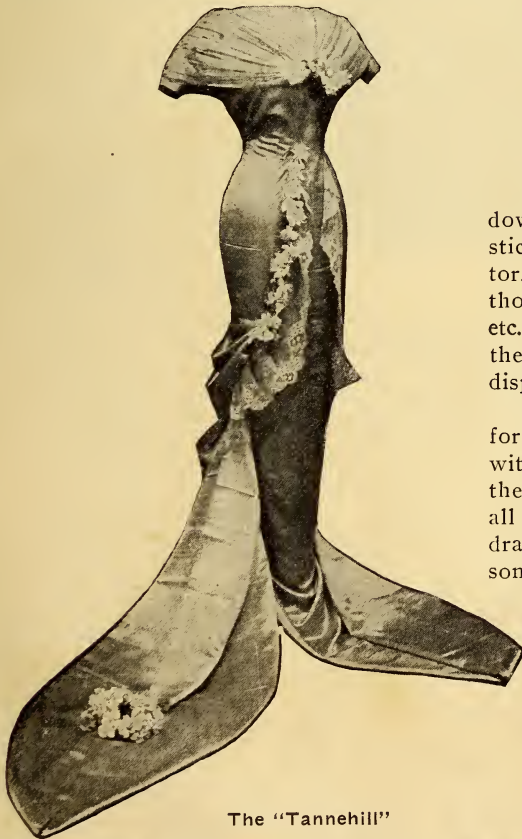


The Helmet No. 755

## Draping Forms

The display of piece goods in show windows, requires much study, patience and stick-to-it-iveness on the part of the decorator. The merchant's shelves are filled with thousands of dollars of silks, dress goods, etc., that must be sold. This means that they must be artistically and attractively displayed in the show windows.

Our "Tannehill" and "Princess" draping forms, illustrated herewith, are designed with graceful lines which lend themselves to the most artistic draping of piece goods of all kinds. We are constantly designing new draping forms and each season finds us with something new.



The "Tannehill"

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**Curtis-Leger Fixture Co.**  
221 JACKSON BL'VD  
CHICAGO



# EXCELLO BACKGROUNDS



Patent No. 992068, May 9, 1911, by Jos. Schack, Chicago

EXCELLO, \$1.00 per sq. yd.

Or you can cover all sides of your window with white EXCELLO and then air brush it in different tints. This would make a fine setting for display of merchandise.

Make a large "Arbor," build the arbor of lattice work, cover the outside of the arbor with vines and flowers, then line the inside of arbor with Excello, light the arbor with electric lamps in colors to suit taste, and attach to a flasher to alternate with another color of lights; place a sign at each end of the arbor, reading: "THIS WAY TO THE EXIT." This arbor will draw big crowds.

Excello makes the best imitation grass for window floors—try it.

There are hundreds of other ideas you can use with EXCELLO Floral Sheeting.

Excello is made in sections one yard square; is mounted securely on tarlatan and gives the effect of a solid mass of Chrysanthemums. A square yard of Excello is equal in effect to six dozen Chrysanthemums and can be applied in one-tenth the time.

Excello is made in white or any color to harmonize with any of the flowers shown in our catalogue. It can also be colored after it has been put in place.

If you have any float or auto decorating to do, Excello will save you time and money and will give you beautiful effects that can be obtained in no other way.

Excello takes the place of old-fashioned cheese cloth and wire screens and will not injure your car in any way. It is practically a decoration by itself, but to improve the decoration our flowers should be used over the Excello, as an outline or otherwise.

Is the best and most inexpensive material ever produced for window and show case backgrounds, and special interior decorations.

Represents a mass of fine chrysanthemums.

Can be had in any color.

Is flexible and easy to handle.

Use it to cover walls, floors, posts, window backgrounds, etc. Use it in any one of a hundred other ways.

You can cut Excello in any design desired.

## Some Suggestions

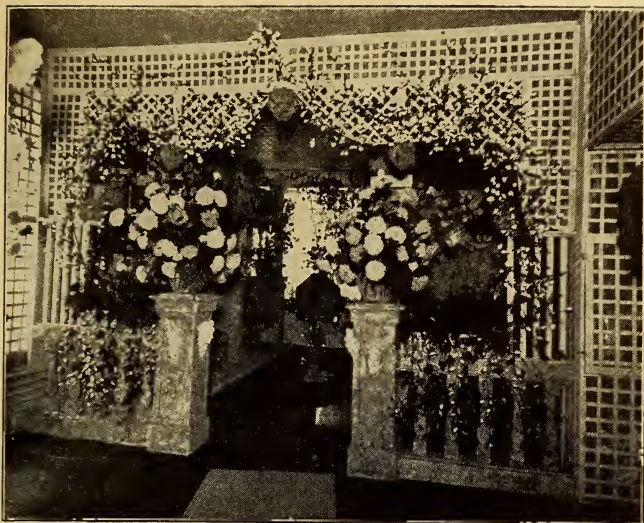
Floor your window with EXCELLO and cover the walls with EXCELLO. This will make a brilliant display when the lights are turned on, selecting colors varying to suit the Lights.

*Sample sent on request.*

**THE SCHACK ARTIFICIAL FLOWER CO.**  
**1739-41 Milwaukee Ave.**

**CHICAGO, ILL.**





ENTRANCE TO OUR DISPLAY ROOM

## Schack's Floral Decorations

Are the most beautiful and least expensive that you can possibly procure.

Our display room is equipped with complete show windows fully decorated with our newest ideas. This shows the trimmer just how his decorations will look in his own window. This also shows you how many flowers you will need and what they will cost.

Every Window Trimmer and Merchant visiting Chicago should see our Sales Room with its Beautiful Backgrounds.

### Our Expert Decorators

We employ an expert decorator whose services are yours for the asking.

Write us telling about what you want to spend and give us some idea of your windows and we will have designs drawn for you without charge.

We can give you the best decorations for the money, no matter how much or how little you want to spend.

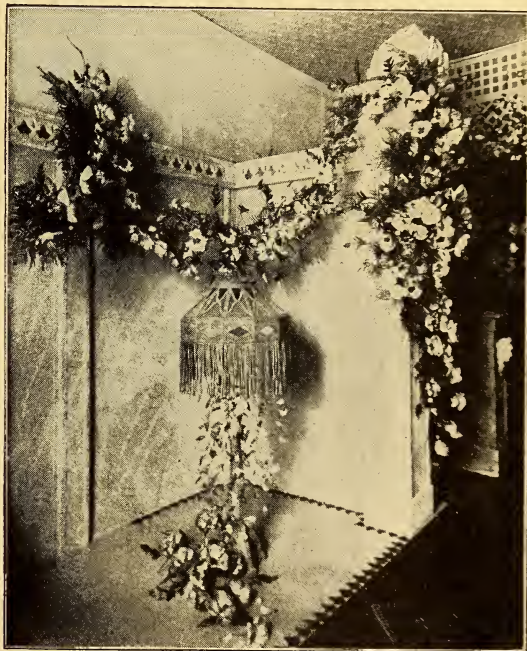
Let us figure with you on your decorations. We can save you money and satisfy you.

Schack flowers and other decorative specialties are the most widely used of any in America because they are the best in appearance and cost only about half as much as cloth flowers. Try them and you will be convinced.

Every Background should be decorated with flowers, they add color and beauty to a window and by changing the flowers according to the seasons you make your displays seasonable.

Write for our catalogue and see over one thousand different kinds of flowers that we have.

If you are interested in decorating automobiles or floats for Floral Parades just send for our big Parade Circular containing more than 100 fine designs of decorated autos, floats, etc. This will prove a great help to anyone who has any parade decorating to do. Free to our customers—to others the charge is 25c which amount will be credited on first order of \$5.00 or more.



A CORNER OF ONE OF OUR MODEL WINDOWS

**THE SCHACK ARTIFICIAL FLOWER CO.**

1739-41 Milwaukee Ave., CHICAGO

# Koester



# School

Window Trimming

Card Writing

Advertising

## Study Window Trimming Under Men You Know

Persons intending to become artists, study under some famous painter—and if you would become a window trimmer or card writer, YOU should study under men who have made a success in this work.

### The Koester School

has as instructors just such men—men whom most of you already know personally or through reputation—men who have originated a great deal of the most successful methods used in this work in recent years—such men, and only this kind, can give you instruction that will give you the greatest success in your work.

**Albert A. Koester**, President and Founder of the School, is considered by many the greatest window trimmer in the world. It is certain that he is one of the greatest. The methods that he uses are taught only at this school and are now used by the most successful trimmers in this country and demanded by most stores.

**Geo. J. Cohan**, Vice-President, has probably made a deeper study of Window Trimming than any other man. He has written more on the subject and published more drawings and original ideas than any one individual in the world.

**H. J. Rutherford**, Manager and Advertising instructor, was at one time president of the Window Trimmers' Association. His entire experience has been in the disposing of merchandise by means of the window and other forms of advertising. His success was such that he was entrusted with the advertising of the John V. Farwell Co., of Chicago, one of the largest firms in the world. His experience has fitted him for an ideal instructor for boys who want to know how to do the advertising in a retail store.

**Will H. Bates**, Draping Expert, originator of the new idea of showing drapes of fabrics on live models—originator of drapes on the new "mermaid" form, both of which created so much interest at the recent Window Trimmers' Convention. To be a successful trimmer, you must be able to drape fabrics according to the new style tendencies, and the only place you can get instructions on this is at The Koester School.

**Irving L. Bradford**, Store Equipment Expert, gives a demonstration on how to mend and clean wax figures—explains how to buy fixtures—how to make them, and will assist any student on special information he may want on the planning of new windows, construction of store fronts, etc. We believe that this information cannot be found outside of The Koester School.

**J. R. Hutson**, Instructor in Card Writing, has had two years' card writing experience with the United Cigar Stores and five years' experience with Marshall Field & Co., Chicago. He was with the Gunning System of painted outdoor signs for four years. Founded and conducted a card writing school for three years.

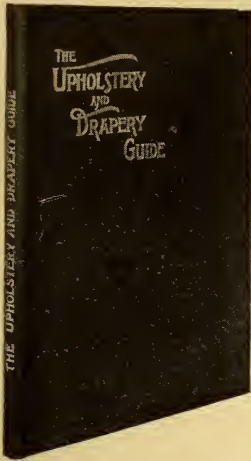
A set of literature explaining all courses and how to increase your salary is yours for the asking. Write for it today.

## THE KOESTER SCHOOL

304-6-8 Jackson Blvd., CHICAGO

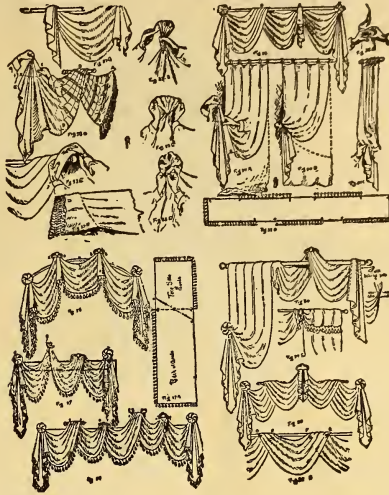


# Books for the Window Trimmer



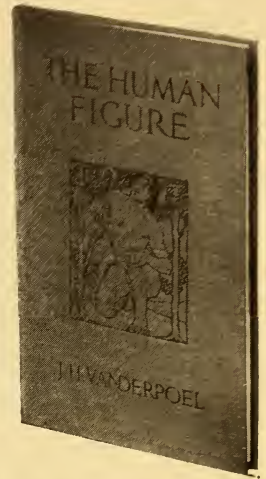
## The Upholstery and Drapery Guide

A book designed for the upholstery and drapery department, and also of value to the window trimmer. Treats on drapings, decorations and interior furnishings, "period" styles, law of harmony, color schemes, etc., etc. 222 pages, hundreds of illustrations. Price, postpaid, **\$2.00.**



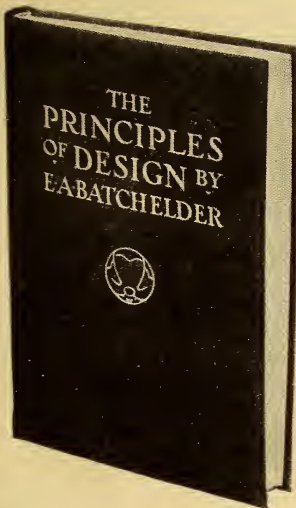
## Cutting and Draping

This book is for the upholstery and drapery department and window trimmer. Over 250 illustrations of popular drapery styles. Also chapters on festival decorations dealing with outdoor decorations. Price, postpaid, **\$2.00.**



## The Human Figure

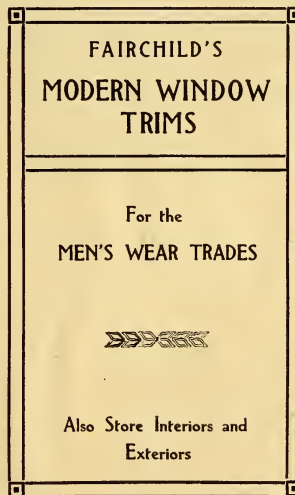
Invaluable to the window trimmer, garment buyer, card-writer and all those who must know about correct proportions and measurement of the human figure. Printed on finest callendered stock and contains over 500 illustrations, some in colors. It is bound in rich terra-cotta cloth, contains nearly 200 pages and sells for **\$2.00.**



## The Principles of Design

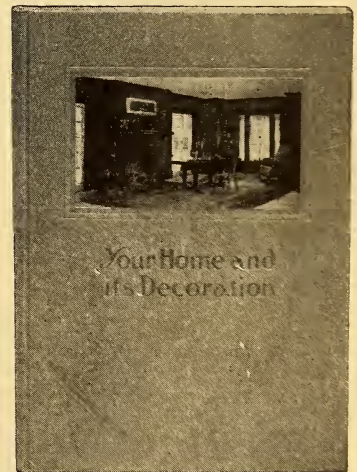
By E. A. Batchelder

Of particular interest to the window trimmer who is enough of a student to realize the importance of using correctly designed backgrounds and of arranging goods in the window to meet the demands of good composition. Bound in a rich blue cloth, with gold lettering. The text and illustrations are printed on India tint stock in colors, there being nearly 300 illustrations. Postpaid, **\$3.00.**



## Modern Window Trimmer for the Men's Wear Trades

This book is the most complete compilation of information on window trimming for the men's wear trade and should be in the hands of every window trimmer and merchant. The book is large, measuring 10 x 13 inches, contains over 200 pages and about 500 illustrations. It is bound in dark blue cloth, with silver lettering. The price is **\$2.00.**

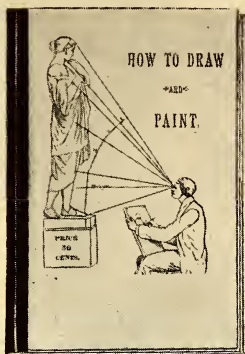


## Your Home and Its Decoration

A very beautiful book, devoted to the use of all kinds of paints, finishes, varnishes, etc. The use of woods in decoration, color combinations, decorative materials, etc. A very practical book for the window trimmer or for the salesman in the upholstery department. Bound in boards and printed on the finest stock; gold lettering. Sent postpaid, **\$2.15.**

Book Department, Dry Goods Reporter, Chicago

# Books for the Window Trimmer and Card Writer



## How to Draw and Paint

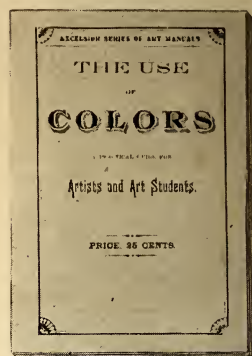
Every window trimmer should know something about drawing so that he can draw up his window plans and designs, and paint many of the decorations in the windows themselves. Complete information on all subjects. Strongly bound in boards; over 150 pages and 100 illustrations. Sent postpaid, 50c.



## Book on Scenic Painting

Written by Mr. F. Lloyd, one of the foremost painters in distemper in England. He has only recently had the book introduced into this country, and just at an opportune time, because it will be very helpful to those window trimmers who want to do this work themselves.

The book is 9 1/4 x 6 3/4 inches in size, contains 100 pages, with over 50 illustrations. Sent postpaid, \$1.00.



## Book on Colors

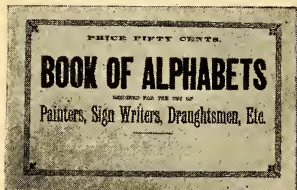
Gives the most practical information we have yet found on the use of colors, how to mix them, how to paint over old paint, how to do water-color painting, oil painting, fresco, rapid sketching, impasto, scrambling, imitating surfaces, methods to use, tools, brushes, work room, etc. The book is well worth the small price of 25c.



## Book of Designs and Alphabets

Contains examples of show cards, covering the entire page of the book. These sign layouts, with all kinds of fancy panels, scrolls and designs show the card writer just how to get out this type of card for his more elaborate efforts.

Also contains a very good assortment of alphabets. 10x6 1/2 inches in size, paper cover. Price postpaid, 75c.

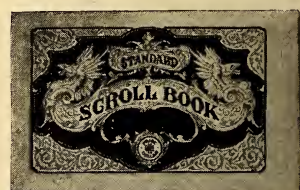


## Book of Alphabets

A large collection of different styles of letters at a very low price.

This book is interesting to the card writer, because it shows so many types of antique, foreign and novelty alphabets. These will serve as a basis for working up entirely new modern alphabets.

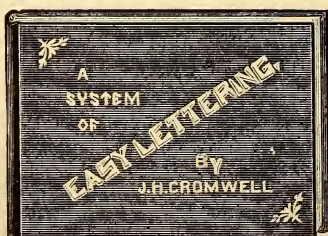
The book is 9x6 inches in size, with paper cover. Price, postpaid, 50c.



## Scroll Designs

Scrolls are used very extensively in all designing. They enter into every phase of window-trimming work, and in the decoration of show cards. Therefore, to know that it is now possible to buy a book devoted entirely to a showing of scrolls will be good news to the window trimmer and card writer.

Over 200 scroll designs. Book is 9x6 1/2 inches in size, paper cover. Price, postpaid, \$1.00.



## System of Easy Lettering

All the alphabets in this book are drawn on cross-ruled dotted lines in such a way that any one can lay out their letters according to the small squares. This system will be as helpful a method of learning how to letter as anything you can get. Contains a full assortment of the most useful alphabets. Handsomely bound in cloth. Price, postpaid, 55c.

Book Department, Dry Goods Reporter, Chicago



# Books for the Card Writer



## Compendium on How to Use the Automatic Pen

60 plates of alphabets, 20 display cards, 20 corner pieces, 60 border designs, also mottoes, scrolls, etc., etc. Many pages in full color, size 8 x 11 inches. Sent postpaid for **\$1.00**.

A	B	C	D	E	F	G
H	I	J	K	L	M	N
O	P	Q	R	S	T	U
V	W	X	Y	Z	&	s
a	b	c	d	e	f	g
h	i	j	k	l	m	n
o	p	q	r	s	t	u
v	w	x	y	z	,,	12
1	2	3	4	5	6	7
8	9	0				

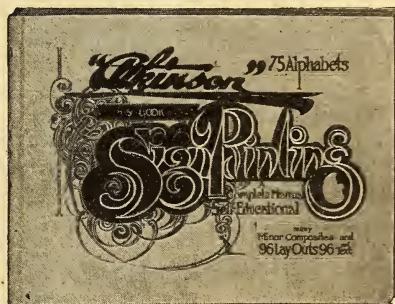
## Card Writer's Chart

A complete course in the art of making display and price cards and signs. Beautifully printed in six colors and bronze. Includes specially ruled practice paper. Some of the subjects treated are: First Practice, Punctuation, Composition, Price Cards, Directory Cards, Spacing, Color Combinations, Mixing Colors, Ornamentations, Materials Needed, etc. Sent postpaid for **\$1.50**.



## Faust's Complete Card Writer

A complete course in the study of card writing. Treats on the use of every known medium. 163 examples of show cards, over 100 alphabets. This is the newest book out and, at the price, the best book we have. Postpaid, paper cover, **\$1.25**; cloth cover, **\$1.75**.



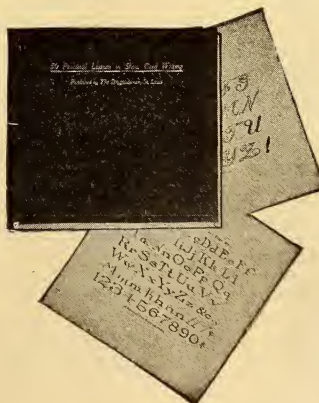
## The Art of Sign Painting

This book embraces a series of instructions written and illustrated in a practical manner, which will enable anyone to acquire a thorough working knowledge of the art of sign painting. It contains lesson sheets, review questions, etc. 96 designs in complete composition, with color note for each. 160 pages of text matter and 25 alphabets. Large quarto; 332 pages; cloth binding, with special decorated cover design in four colors. Postpaid, **\$3.00**.



## Ideas on Air Brush Lettering

A 50-page book, 8x10 inches, on heavy enameled paper, showing a complete set of the most exquisite air brush designs ever assembled. Printed in colors. Sent postpaid for **\$1.00**.



## 50 Lessons on Show Card Writing

The lesson plates are printed on card-board and fitted into the book loose leaf. This system has the advantage of enabling the student in practice to work without a cumbersome book at his elbows. Besides the 50 lesson plates, this book contains over seventy instructive illustrations and over three hundred reproductions of show cards, executed by the leading show card artists of America. Bound in green cloth. Sent postpaid for **\$2.50**.

Book Department, Dry Goods Reporter, Chicago

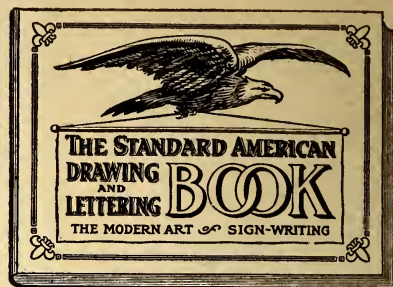


# Miscellaneous Store Books



## Wax Figure Hand Book

A book giving explicit instructions for cleaning, re-tinting and repairing wax heads, arms and hands. This art has long been kept a secret. The work itself is very simple and can be easily mastered by any merchant or window trimmer without difficulty after reading the book. The different stages of the work are taken up consecutively and all the formulas used by professional wax workers are given. With the book are sent all necessary tools, brushes, oils, tints, alcohol lamps, etc., packed in a case. Price, prepaid, **\$5.00.**



## The Standard American Drawing and Lettering Book

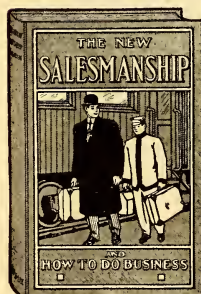
By Peter Idarius

A large book, size 10 inches by 14 inches, with 36 plates of alphabets, raised letters, etc., and 57 examples of monograms. It treats on letter shading, aluminum leaves and gilding, color harmony, cutting in, spacing, layouts, materials, mixing colors, etc., etc. Some of the alphabets cover several pages with letters three inches high. The beginner can trace right over these letters. Sent prepaid. Board cover, **\$1.25.** Full cloth cover, **\$1.75.**

## The New Salesmanship and How to Do Business

By Chas. Lingren

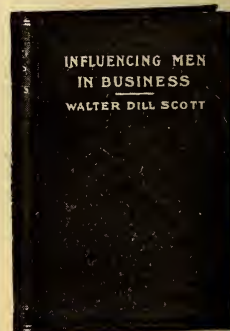
This is a series of lessons on the subject of salesmanship, bound in book form. Consists of four courses in one volume—one for the retail salesman; one for the traveling salesman; one for selling by correspondence; and one on buying. Sent prepaid. Cloth bound, **\$1.00.** Half morocco binding, **\$1.50.**



## Influencing Men in Business

By Walter Dill Scott

This book shows how you can increase your ability to influence men by mastering a few simple laws for influencing their minds. It describes these laws, explains how they work, and shows how you can follow them in making sales, closing deals, writing advertisements, hiring and handling employees. Rich cloth binding. Sent prepaid for **\$1.00.**



## Radford's Stores and Flat Buildings

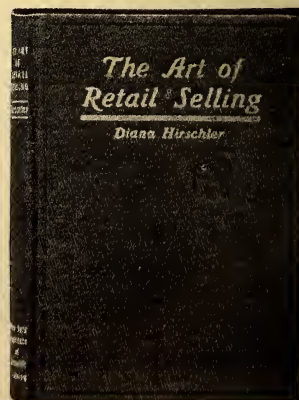
This book shows perspective drawings of store buildings and plans for all floors. It shows combination buildings having first floor for store and upper floors for flats or lodge halls. The only book of its kind, and invaluable to a merchant who contemplates building. Bound in cloth. Sent prepaid for **\$1.00.**



## The Art of Retail Selling

By Diana Hirschler

This is the most important work on this subject yet published. Used as a text book in schools and in classes conducted in retail stores. Written by a person who has devoted her entire lifetime to teaching retail selling. Bound in cloth. Sent prepaid for **\$1.00.**



**NO BOOKS SENT ON APPROVAL**

Book Department, Dry Goods Reporter, Chicago

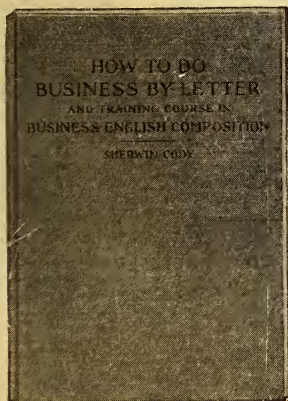


# Books for the Advertising Man



## Fifty Lessons in Advertising

Boiled down, concentrated facts of a kind that come up in every day's business. Designed, written and published for the retailer and for the advertising man, for the shoe store and the shoe department of the general or department store. It is bound in green cloth-covered boards. Sent postpaid for \$1.00.



## How to Do Business by Letter

To the dry goods merchant who sends out circular letters, booklets and samples, there is probably no book that will help him more than the one entitled "How to Do Business by Letter." This book contains 125 model letters of all kinds, all of them being the most successful pulling letters of recent times. Bound in full cloth, postpaid, \$1.00.



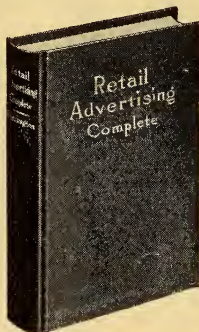
## Sales Plans

A collection of 333 successful ways of getting business, including a great variety of practical plans that have been used by retail merchants to advertise and sell goods. Sent prepaid to any address. Cloth binding, \$2.50; full morocco binding, \$3.00.



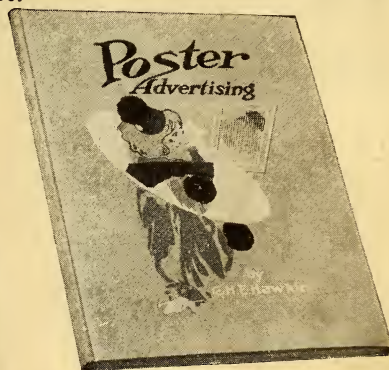
## 1,000 Ways and Schemes to Attract Trade

If you should try a new scheme every day, there would be in the book enough separate suggestions to last nearly three years without repeating a single one. It is 9½ x 7 inches in size and has 208 pages with 120 illustrations and 1,000 schemes to draw trade. Sent postpaid for \$1.00.



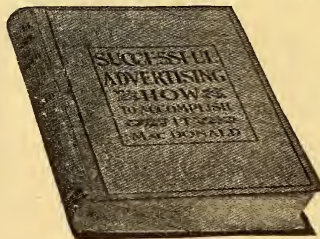
## Retail Advertising Complete

A complete treatise on retail advertising, complete instructions for the preparation and use of all kinds of advertising matter; fifty good schemes for getting business. Written by a retail merchant. Price, postpaid, \$1.00.



## Poster Advertising

This book contains just the information that a merchant needs, if he is to do bill-board work. Contains 120 pages, 32 full-page reproductions, in six colors, of commercial posters that are considered among the best that have ever been used. Bound in cloth, with a beautiful original, six-color poster cover, size 8½ x 11 inches. The stock used is of extra quality, in order to show up the illustrations. Sent postpaid for \$3.00.



## Successful Advertising

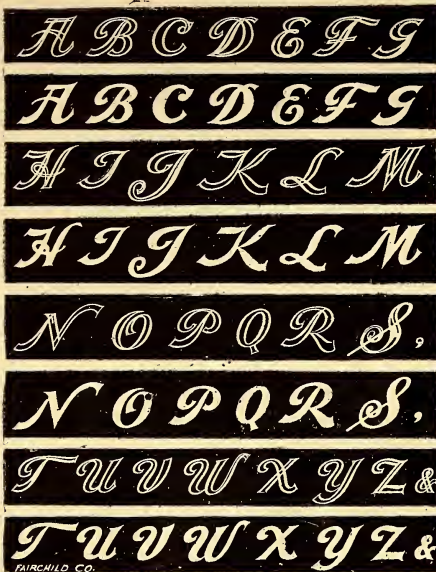
### How to Accomplish It

Over 400 pages. The cream of the knowledge of men who know how and when to advertise—points retailers should know. Simple ads for every department—the sort to make cash sales over your counter. "Most returns for the least outlay" is the keynote. Bound in cloth, prepaid, \$2.00.

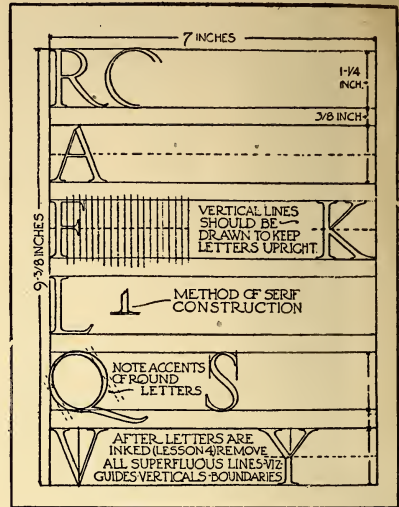
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# Books for the Card Writer



Cash must accompany all orders for books. Books are sent prepaid.



## Letters and Letter Construction

By T. J. Trezise

One of the best books on lettering that we know of, having a great deal of matter not contained in other books. 160 pages, bound in strong cloth, best stock. Postpaid, \$2.00.

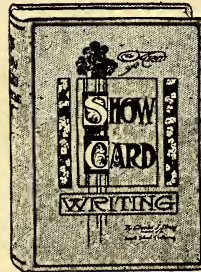
## Fairchild's Rapid Letterer

It treats several subjects that are not found in the usual card-writing book. One of these is that of lettering for newspaper headings. Another chapter explains half-tone engraving and how cuts are made. A great variety of show card examples are shown. There are 32 lessons on lettering in this book, including pen and brush work, scrolls and flourishes. The chapters on color harmony and air-brush work are very interesting. The book has one hundred pages, is cloth-bound and is 10x13 inches in size. Sent postpaid an receipt of price, \$2.00.



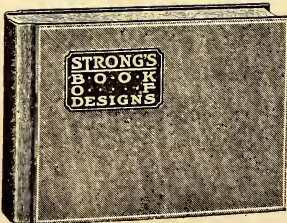
## Modern Show Card Lettering Designs, Etc., with 2,000 Show Card Phrases

This book is a complete, practical treatise on Pen and Brush Lettering. Over 150 illustrations of show cards, besides the long list of alphabets and the 2,000 show card phrases. Size of book, 6x9. Price, postpaid, \$1.00.



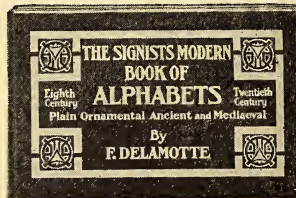
## The Art of Show Card Writing

Size 9x6 inches, 209 pages, 256 illustrations, 94 being full-page half-tones, 32 alphabet plates. Fully explains and illustrates latest and best methods used by all card writers. Nicely bound in art linen on heavy boards. Sent postpaid for \$2.50.



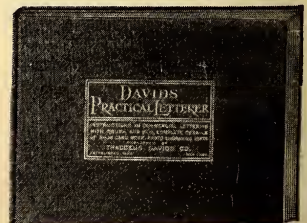
## Strong's Book of Designs

For the Card Writer. Over 300 designs, 200 of them in colors. Most elaborate book of its kind ever published (the cuts used in the book cost over \$4,000). Size 8 1/2 x 10 1/2 inches, leatherette binding, gold imprinted. Postpaid, \$3.50.



## The Signist's Modern Book of Alphabets

Collected and engraved by T. Delamotte. It is a book of 208 pages with 100 designs. It contains plain and ornamental, ancient and mediaeval alphabets, from the eighth to the twentieth century, with numerals, etc. Postpaid, \$1.50.



## David's Practical Letterer

One of the most practical card-writing books ever published. Very complete. Bound in full red cloth. Sent postpaid for \$1.00.

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